

MUSICAL AMERICA



Edited by

John C. Freund

Vol. III. No. 17

NEW YORK, SATURDAY, MARCH 10, 1906

\$1.00 per Year
Five cents per copy

OPERA ESPECIALLY WRITTEN FOR CALVE

SINGER ANNOUNCES SHE WILL
STAR IN WORK OF FRENCH
COMPOSER.

Denies Rumor that She Will Be Heard in Vaudeville—Sails for Europe and Will Return Here in Concert Tour Next Season.

Before sailing for Europe March 3, on the "Prinzess Irene," Mme. Emma Calve announced that she will sing in opera in New York next season. She will return to America in October and make another concert tour, lasting until the end of February.

"Next March I hope to play the leading role in a new opera, which has been written especially for me by a distinguished French composer," said Mme. Calve. "I cannot give any further details, as I have made a promise. Of course, I shall sing in French, as I never sing in any other than the language of my own country. I wish to deny the rumor that I am to sing in vaudeville. I have not received an offer, and no amount can tempt me to sing in the varieties. It is my art that I love, not money. It is because I have enjoyed so much my visit to America this season that I have decided to return next Autumn."

Mme. Calve will leave the ship at Gibraltar and travel through Spain, whence she will go to her chateau in Cabrieres in the South of France. In June she will be heard at Covent Garden.

ELLEN BEACH YAW IN FIRST CONCERT HERE

Famous Singer Reappears Before American Audience After Ten Years of Foreign Study.

Ellen Beach Yaw made her first appearance on an American concert stage in ten years at the Hippodrome, in New York, March 4, when she sang to a large audience. Jan Kubelik, the violinist, who has just returned from a tour of the country, and Victor Herbert's orchestra, were also heard at the same concert.

When Miss Yaw was heard here before her voice was characterized by its very high range, for which she was commonly known as "The Girl of the Golden Top Notes." Her ten years of foreign study have added much breadth and sweetness to her naturally pure voice and her performance proved unusually meritorious.

Miss Yaw first presented the mad scene from "Lucia" and received a hearty recall. She was heard also in the bell song from "Lakme." Mr. Kubelik played the "Symphonie Espagnole" in a manner that aroused the big audience's enthusiasm. He also gave Paganini's "Concerto" in D major.

Mr. Herbert's orchestra, directed, of course, by himself, shared in the applause of the evening. The "Carnival" overture and the "Grand American Fantasia," respectively, opened and closed the programme. Selections from the American composer's own works were interspersed and won hearty applause.

Fritz Steinbach Coming.

Fritz Steinbach, the noted Cologne conductor, will lead the New York Philharmonic Orchestra's concerts on March 23 and 24. Harold Bauer will be the soloist.



HAROLD BAUER.

The Eminent Pianist Who Gives His First New York Recital of the Season To-day, March 10. (See page 6.)

MME. MANTELLI'S OPERA TOUR BEGINS

Opens Auspiciously in South Norwalk, Conn., in a Double Bill.

SOUTH NORWALK, CONN., March 5.—Mme. Mantelli and her English Grand Opera Company opened their Spring tour in this city to-night to a large and most enthusiastic audience. The bill consisted of the third and fifth acts of "Faust" and the third act of "La Favorita," which is associated with Mme. Mantelli's triumphs at the Metropolitan Opera House.

Both of the operas were presented exactly as they are at the Metropolitan, with every detail of costume, scenery and other necessary accessories. In "Faust," Sig. Francesconi was seen in the title role; Mme. Noldi as Marguerita; Mme. Grace Albrecht as Martha; Sig. Alberti as Mephisto, and Veola De Costa as Siebel. In "Favorita" Mme. Mantelli sang the title role with all the beauty of voice and all the dramatic fire that has made her famous in this role at the Metropolitan, and received an ovation. Mme. Mantelli was the recipient of a number of handsome floral tributes from her admirers in South Norwalk and her friends in New York City.

The other roles in "Favorita" were sung by Sig. Francesconi as Fernando, Sig. Alberti as King Alphonse, Mme. Albrecht as Ines and Robert E. Cavendish as Father Baldassare.

HARRIETTE CADY'S PIANO RECITAL

New York Performance Discloses a Musicianly Style and Lack of Affectation.

An audience of considerable size attended the piano recital of Harriette Cady, March 5, in Mendelssohn Hall, New York. The young woman played a well-selected list of pieces, beginning with a prelude and fugue from the "Well Tempered Clavichord," and after Mendelssohn's "Serious Variations," and a Chopin group, she presented an interesting collection of smaller compositions by the Russians, Scriabine, Glinka, Tschaiakowsky, Arensky and Leschetizky.

Miss Cady's performance was marked throughout by a lack of affectation, a musicianly style and considerable interpretative power. The playing showed, at the same time, that she has yet much to do in the way of reaching an authoritative, artistic position. Her technique is developed to a considerable extent and the fluency of her right hand in passage work is often notable. With added strength and certainty and perhaps more variety in the color of her tone, she will command an enviable position as a pianist. Her Bach pieces were played clearly, but she was at her best in the Mendelssohn variations. Her conception of Chopin seemed rather conventional.

MARUM QUARTETTE OPPOSED MRS. ASTOR

**REFUSED TO PLAY DANCE MUSIC
TO ENTERTAIN GUESTS AT HER
DINNER PARTY.**

Musicians Declared It to Be Below Their Artistic Dignity to Render Popular Numbers and Declined to Compromise.

Mrs. John Jacob Astor gave a little social function recently in her New York home, and to her assistants, who arranged the affair, she let it be known that she wanted the best quartette available to provide the musical entertainment.

It is the custom at affairs of this kind to engage quartettes from the leading restaurants and hotels, who know just what sort of music is wanted, and who are always willing to provide that particular kind of entertainment. On this occasion, however, Mrs. Astor's assistants took her request literally and engaged the Marum String Quartette.

Only a few of the hostess's best friends were present, and during the early part of the evening the musicians delighted them with a highly artistic presentation. Dinner over, the tables were cleared, and word was sent to the quartette that the hostess would like to have some dance music. It had been understood that this would be a part of the evening's fun, and preparations were made to that effect.

Ludwig Marum, the first violinist, sent back word to the hostess that to play for a dance would not be within the duties of the organization, which considered such music decidedly inartistic. In a spirit of arbitration, Mrs. Astor suggested that the musicians play classical waltzes in dance time, but the quartette refused absolutely to stoop to terpsichorean strains.

Naturally, there was some disappointment felt by the guests, who had anticipated the dance; but the remainder of the evening was given up to classical music.

PAUR IS WANTED IN THREE CITIES

Montreal, Toronto and Buffalo May Engage Pittsburg Orchestra and Conductor.

MONTREAL, March 6.—There is a persistent rumor circulating here that in case the Pittsburg Orchestra is given up by the people of that city, a number of capitalists of Buffalo, Toronto and Montreal are willing to engage Emil Paur and his men.

The new orchestra would then give concerts by turns in these cities.

The news is hailed with delight on account of the great musical impetus which such a move would start in these places.

YSAYE TO TOUR AMERICA.

To Open November 9 and to Give One Hundred Concerts.

Eugene Ysaye, who shares with Fritz Kreisler the honor of being one of the greatest violinists in the world, will make an American tour next season.

He will open it in New York City on November 9, when he will appear with the Philadelphia Orchestra at Carnegie Hall.

GANZ AND CAMPANARI HEARD IN PITTSBURG

PIANIST AND BARYTONE SOLOISTS
AT CONCERT OF MR. PAUR'S
ORCHESTRA.

Singer Reaches the Climax of His Success in Performance of Toreador Song from "Carmen"—Dvorak's "In Nature" Played.

PITTSBURG, March 5.—The last but two of this season's concerts of the Pittsburgh Orchestra, under Emil Paur, conductor, were given Friday evening and Saturday afternoon, with Giuseppe Campanari, barytone, and Rudolph Ganz, pianist, as the soloists.

Dvorak's overture, "In Nature," was performed for the first time in Pittsburgh, and the presentation disclosed a delightful underlying melodic theme. This theme recurs with the insistence of the inevitable note, marking the reflections of one who observes and is moved by the unchangeable laws of the universe.

Mozart's symphony in G minor and Wagner's prelude to Act III of "Lohengrin" were also played by the orchestra in characteristic style. Mr. Ganz was heard in Chopin's E minor concerto for piano and orchestra, with its three impressive movements. His playing was acceptable.

Signor Campanari scored a decided success in singing the aria, "Non piu Andrai," from Mozart's "Marriage of Figaro," and the monologue for barytone and orchestra from the opera, "Andre Chenier," of Giordano. As was to be expected, he reached the climax of his success in the performance of the Toreador song from "Carmen." Both concerts were well attended.

HAMLIN GARLAND ON MACDOWELL'S MUSIC

Novelist Declares Composer's Work Is
Strictly American, Displaying an
Original Expression.

CHICAGO, March 5.—Hamlin Garland, the novelist, gave a lecture recently in the University of Chicago on "American Music and Edward MacDowell." The talk was a eulogy on the composer, whom Garland classes as the most eminent of American musicians.

"The compositions of MacDowell," said the speaker, "which are strictly American, since they voice the writer's musical emotions in his own way, are unknown to the large majority of people for the simple reason that America takes her music from Germany as she does her literature from England and her art from France. Foreigners are mistaken when they say there can be no American school of music. MacDowell has demonstrated that there can be, especially if it be taken as an art and not a science."

Mr. Garland spoke of the MacDowell Club that had been formed in New York City, and suggested that one be formed in Chicago for the purpose of studying and interpreting his work. All persons who desired to join such a club handed their names in after the meeting.

OLIVE MEAD QUARTETTE HEARD.

Musicianly Qualities of Fine Organization Shown at Their Best.

The concert of the Olive Mead Quartette in Mendelssohn Hall, New York, on March 6, showed this excellent organization to great advantage. Mrs. Thomas Tapper, of Boston, who assisted, proved herself a true artist, especially in Brahms's Sonata in A major for pianoforte and violin.

She also assisted in the performance of Schumann's Quintette, but the want of weight of the strings prevented the performance from reaching the professional and artistic plane of the sonata. The concert began with Beethoven's String Quartette in G, op. 18, No. 2, which was beautifully played.

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CHURCH RE-ENGAGES JOHN YOUNG, TENOR

Popular New York Singer Retained by
Lenox Avenue Collegiate Church
for Eighth Consecutive Year.

John Young, the New York tenor, who has been heard as a soloist with many of the leading choral societies throughout the country, has just been re-engaged as tenor soloist of the Lenox Avenue Collegiate Church, in New York. That his services in that capacity have won him cordial appreciation is proven by the fact that Mr. Young has been re-engaged by this church for eight successive years.



JOHN YOUNG,
The Popular and Talented Tenor.

Mr. Young's performances are invariably characterized by power, sweetness of tone and skilful phrasing. His voice is of lyric quality and he sings with artistic expression. For several years he has been a conspicuous figure in the enjoyable Sunday afternoon oratorio services conducted by Charles Heinroth in the Church of the Ascension, in New York. His rendition, last Sunday, of the tenor part in "Stabat Mater" was particularly delightful.

Among the societies with which Mr. Young has appeared are the New York Oratorio and Liederkranz Societies, People's Choral Union, of Brooklyn, St. Paul's Choral Union, Baltimore Oratorio Society, Albany Musical Association, Troy Vocal Society, Syracuse Liederkranz, Geneva Choral Society, Binghamton Choral Society, the Schubert Vocal Society, of Newark, N. J.; Orange Mendelssohn Union, Orpheus Society, of Paterson, N. J.; Arion Glee Club, of Trenton, N. J.; Bach Festival in Bethlehem, 1903 and 1905; Orpheus Society, of Easton, Pa.; Gloucester Choral Association, Nashua Oratorio Society, Women's String Orchestra, in New York; Woman's Club, of Orange; Rubinstein Club, of New York, and the Monday Musical Club, of Trenton, N. J. Mr. Young has also been heard to advantage in Ottawa, Poughkeepsie, Providence, Newburgh, N. Y., and Easton, Pa. He has done all his studying in New York.

BISPHAM IN PROVIDENCE.

Barytone the Soloist at Last Concert
There Under Gericke.

PROVIDENCE, R. I., March 2.—David Bispham was the soloist last night at the last concert of the Boston Symphony given here under the baton of Wilhelm Gericke.

Mr. Bispham sang the solo in Converse's "Ballade," heard here for the first time, and, as always, delighted his hearers by his beautiful enunciation and intelligent interpretation.

Lynwood Farnam's Organ Recitals.

MONTREAL, March 6.—W. Lynwood Farnam, one of Montreal's youngest and best organists, began a series of evening recitals last night in the Church of St. James the Apostle. These are to be held each Monday until Easter. The programme included Holloway's "Concert Toccata" in D minor, Mendelssohn's Sixth Sonata, played with great breadth of style; works by Wheelton, Liszt, Wood, Borowski and Guilmant. Mrs. George Cantlie, soprano, sang Nevin's "Amid the Shadows" in a most pleasing manner.

TEACHER OF
BESSIE ABBOTT (Paris Opera)
SOPHIE TRAUBMANN (Metropolitan Opera Co.)
HARRIET BEHNNE (Berlin Opera Co.)
KATHRIN HILKE (The Cathedral, N. Y.)

MUSIC CRITIC'S PLEASANT CONCERT

Mary M. Howard, of the Buffalo "Express," Gives an Interesting
Entertainment.

BUFFALO, N. Y., March 4.—Mary M. Howard, music critic of the Buffalo "Express," gave a most artistic entertainment at Aeolian Hall last week, assisted by her Harmonie Quartette. The quartette numbers included Templeton Strong's "Now is the Month of Maying," Rheinberger's "Before the Battle," Miss Howard's setting of Tennyson's "Bugle Song," Catharina Van Rennes's "Ich Reite Hinaus," several folk songs and songs by Jesse Gaynor and Gillet. The singing of the quartette was exceptionally fine, and in response to the long-continued applause it sang "Water Lilies," by Linders, and the old air, "Juanita."

A duet, "The Bird's Farewell," by Hildach, was well sung by Miss O'Connor and Mrs. Cooke, and Henschel's "Gondoliera" was nicely rendered by Mrs. Spire and Mrs. Heussler. Miss Howard's piano solos proved an attractive feature of the evening.

CONVERSE OPERA SUNG

Third Production of "The Pipe of
Desire" Given in Boston.

BOSTON, March 6.—The third production of the new romantic grand opera, "The Pipe of Desire," music by F. S. Converse, libretto by George Edward Barton, in one act, was given in Jordan Hall this evening by the original cast, including Stephen Townsend, George Deane, Mrs. Bertha Cushing-Child, Mrs. Alice Bates Rice, Mabel Stanaway, Richard Tobin, Ralph Osborne and a chorus from the opera school of the New England Conservatory of Music.

The production was in all respects equal to its predecessors. Wallace Goodrich conducted.

Mrs. Child and Mr. Deane gave strong interpretations of the dramatic scenes incidental to their parts. Mr. Townsend sang in excellent voice, and the entire performance was thoroughly enjoyable.

NEW YORK SYMPHONY SUMMER ENGAGEMENT

Walter Damrosch's Orchestra Will
Begin Extended Series of Concerts
in Ravinia Park, June 23.

CHICAGO, March 7.—Manager Murdock announces completed arrangements with Walter Damrosch and the New York Symphony Orchestra for an extended engagement at Ravinia Park this Summer, beginning June 23. If the patronage warrants the expenditure, definite overtures will be made to Mr. Damrosch towards securing the orchestra for Ravinia in an annual festival of music.

Last season only the latter part of the engagement proved that public taste guaranteed enough success to encourage the management in so unusual a contrast. Notwithstanding the beauty of Ravinia, the splendid concerts given there by Damrosch were meagrely attended at first, and only the response of the music-loving people of the community during the last weeks of the entertainment strengthened the management's faith in the demand for high-class and beautiful music.

The coming Summer's patronage will settle the question as to whether Damrosch and his orchestra shall be a permanent June and July entertainment for the North Shore resort.

Orchestra Plays at Leader's Wedding.

ALLENTOWN, March 5.—Helen Boyer and Otto A. Lamoureux, two well-known musicians of Slatington, were married Thursday evening in the new house which the bridegroom purchased for his bride. The ceremony was performed by Rev. N. F. Peters, of the Reformed Church. The bridal music was furnished by the orchestra of which Mr. Lamoureux is leader.

Antoine Oudshoorn, 'Cellist, Dead.

NICE, March 1.—Antoine Oudshoorn, the distinguished cellist, died lately at Nice. Born at Leyden in 1875, he studied at Brussels, and for twenty years was the first cellist in the orchestras at Monte Carlo and Aix-les-Bains.

INDIANAPOLIS TO BUILD A MUNICIPAL THEATRE

MUSICAL AND DRAMATIC ATTRACTIONS TO HAVE A HOME INDEPENDENT OF THEATRICAL SYNDICATE.

By Order of Mayor Bookwalter, Tomlinson Hall Will Be Converted Into a Modern, Well-Built Auditorium.

INDIANAPOLIS, March 6.—The city of Indianapolis will soon have a municipal theatre and music hall at the disposal of those attractions which have hitherto been at the mercy of the Theatrical Syndicate of New York, which controls all theatres here.

Mayor Bookwalter announced to-day that he would at once convert Tomlinson Hall, which is owned by the city, into a theatre, for the use of independent musical and theatrical attractions. The interior of the building is to be entirely remodeled, and every appointment necessary for a first-class theatre will be added.

This step on the part of Mayor Bookwalter is due directly to the inability of such artists as Mrs. Fiske, Mrs. Carter, Sarah Bernhardt and others to appear here, because barred by the Syndicate booking department.

MME. ASHFORTH'S MUSICALS.

Pupils of Celebrated Teacher Delight
Friends by Display of Talents.

Many friends and pupils of Mrs. Freida Ashforth gathered at her studio, at No. 135 East Eighteenth street, March 7, to attend an impromptu evening of song.

Among those who sang were Bessie Bernstein, Lucy Gates, Miss Mulhall, Miss Nettleton and Isabel McKee, the seventeen-year-old daughter of Mr. and Mrs. Frank McKee, who surprised her many friends who were present by the beautiful quality of her high soprano voice. She sang two Weckerlin chansonsnettes and finished with "Les Filles de Cadix," by Delibes.

Brooklyn Academy Awaits Cash.

The letting of the contract for the construction of the new \$1,000,000 Academy of Music in Brooklyn has been indefinitely postponed owing to the fact that only \$750,000 has been subscribed. The building committee is opposed to starting any work on the structure until the remaining \$250,000 has been raised. If the money is not forthcoming within a few months, it may be decided to put up a less imposing building than the plans provide for.

NEW BUFFALO CHORAL CLUB.

Makes Its Debut Under Direction of
William J. Sheehan.

BUFFALO, N. Y., March 6.—A new local choral organization consisting of a mixed chorus of forty-five voices made its debut at Association Hall, Y. M. C. A., last week. It is called the Association Choral Club, and is under the direction of William J. Sheehan. The singing of the chorus redounded to the credit of the conductor, and proved it to be a valuable addition to Buffalo's musical institutions.

Elizabeth Mayo, a violiniste, of New York, played with excellent tone and considerable technical facility.



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WILL ENGAGE SAFONOFF FOR THE PHILHARMONIC

RUSSIAN CONDUCTOR SELECTED AS
PERMANENT HEAD OF THE
NEW YORK ORGAN-
IZATION.

Is to Receive \$20,000 a Year, of Which \$15,000
Is Guaranteed by Group of Women—Commit-
tee Appointed.

At a special meeting of the New York Philharmonic Society, held March 6, it was decided to engage Wasilli Safonoff, the Russian musician, as the conductor of the Society's orchestra for one to three years, as the case may be. As already told in *MUSICAL AMERICA*, a committee of women admirers of the Russian conductor subscribed \$45,000 toward his three years' salary of \$60,000, on condition that the Society itself would furnish the other \$15,000.

At the meeting on March 6 it was decided unanimously to accept this proposition, and a committee, consisting of Richard Arnold, Felix Leifels, Henry B. Schmitt, August Seiffert and August Roebelen, was appointed to open negotiations with Mr. Safonoff.

During the last three years the Philharmonic Society has paid its conductors about \$5,000 a year out of the receipts from the concerts—a considerable advance on the payments of previous years. Before this, the Society's practice has been to assign twelve shares to its conductor and let him take his chances along with the performing members as to their value—the value depending upon the receipts from the concerts, which have been divided pro rata since the Society's organization, sixty-four years ago.

For the last fifteen years the Society has enjoyed extraordinary prosperity, and the conductors have generally received from \$3,000 to \$3,500 a year for their services. This is considered fair compensation, for the labors of the Philharmonic conductors are summed up in the preparation and conducting of eight subscription concerts and public rehearsals a year, with now and then an extra concert to celebrate some particular event. Based upon these figures, Mr. Safonoff's salary will be about \$1,200 for each public appearance.

CARUSO IN "CARMEN."

Popular Tenor Scores Success at the
Metropolitan in New York.

The much anticipated appearance of Mr. Caruso as Don Jose in "Carmen" took place at the Metropolitan Opera House, in New York, March 5. The performance won the popular tenor one of the biggest successes of the season and added another drawing card to the Metropolitan's repertoire. Mr. Caruso was given an ovation after the final curtain.

Others in the cast were: Carmen, Miss Fremstad; Micaela, Miss Abott; Frasquita, Miss Ralph; Mercedes, Miss Jacoby; Escamillo, Mr. Journet; Zuniga, Mr. Begue; Morales, Mr. Parvis; Dancairo, Mr. Dufrieche, and Remandado, Mr. Reiss. Mr. Vigna conducted.

BAUER IN WORCESTER.

Pianist Makes Fourth Appearance in
Massachusetts City.

WORCESTER, MASS., March 5.—Harold Bauer, the pianist, was heard in a concert in Tuckerman Hall, Friday evening. This was his fourth appearance before a Worcester audience and he gave a most enjoyable programme.

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Mr. Aronson will remain in New York until March 15 ready to receive proposals for appearances in London, Paris, Berlin and other European cities, of first class vocalists, instrumentalists and musical directors.

Address all communications (with full details) to Rudolph Aronson, 227 Riverside Drive, New York City, and appointments will be promptly arranged.

BEN DAVIES RETURNS FOR ANOTHER AMERICAN TOUR

EMINENT WELSH TENOR WILL SPEND EIGHT
WEEKS SINGING TO AUDIENCES IN
LEADING CITIES



BEN DAVIES.

The Famed Welsh Tenor Who Is About to Make a Concert Tour of This Country.

Genial Ben Davies, the king of English tenors, arrived in New York last Monday, preparatory to making his eleventh American tour. He came over on the Carmania, and during the voyage gave a song recital aboard ship for the benefit of a girl baby born in mid-ocean.

Mr. Davies hailed originally from the land of singers. He was born in Swansea Valley, South Wales. He explained the fact that Welsh tenors are so numerous by the nature of the language and the atmospheric conditions.

"Singing is second nature with my countrymen," he told a representative of *MUSICAL AMERICA*, at his hotel, the day after his arrival. "Our people delight in joining in part songs at the close of the day's work, and they seem to know how to make mighty sweet music, too."

With the exception of last year, when he made a concert tour of Africa, the eminent tenor has not missed a year in America for the last twelve years. He speaks highly of the musical culture of Africa, declaring that the Cape Town Choral Society, with which he sang, was a musical organization of considerable attainment.

Mr. Davies was the favorite singer of Queen Victoria. He sang for her privately on twelve occasions, and possesses some handsome souvenirs given by her in appreciation of his merit. One of these is a pearl and diamond scarf pin, which he treasures highly. By a peculiar coincidence, King Edward and the Prince of Wales have also given him souvenir scarf pins. It is unusual for one man to have

scarf pins presented to him by three generations of royalty.

As an oratorio and concert singer, Mr. Davies is somewhat of a globe trotter. During his career he has sung about every oratorio ever written. He has made eight tours of Germany in this capacity, and anticipates another next Autumn. For the last ten years he has been the leading tenor in the famous Handel Festivals, held every three years in England. On these occasions the orchestra consists of 1,000 musicians; there is a chorus of 4,000 voices and the audiences number more than 30,000. Mr. Davies has been re-engaged for the coming Festival, next June.

His present American tour will last eight weeks, during which time he will appear in the leading cities with various organizations and in recitals. He will return late in April for the London season.

There are few voices like Ben Davies's. Big, healthy and powerful in tone, it has still a remarkable sweetness of quality that enchants audiences wherever he appears.

FRANZ KNEISEL ILL.

Last Boston Concert Has to Be Post-
poned Indefinitely.

Owing to the illness of Franz Kneisel in New York, the fifth and last concert of the Kneisel Quartette, which was to have been given in Potter Hall, Boston, on the evening of March 6, has been postponed indefinitely.

FRITZ STEINBACH MAY LEAD BOSTON SYMPHONY

FAMOUS COLOGNE CONDUCTOR
SAID TO BE SELECTED AS
GERICKE'S SUCCESSOR.

Has Sailed for Boston to Consult Major Higginson,
Financial Sponsor of the Organization.

Fritz Steinbach, conductor, of Cologne, Germany, who sailed March 8 on the "Cymric" for Boston, may be the next conductor of the Boston Symphony Orchestra to succeed Wilhelm Gericke, who, as told in *MUSICAL AMERICA*, resigned recently. Mr. Steinbach will conduct the New York Philharmonic Orchestra at its concerts March 23 and 24. He was born in Grunsfeld, Baden, Germany, June 17, 1855, and studied at the Leipzig Conservatory, where, in 1873, he won the Mozart Scholarship. From 1880 to 1886 he was second concert master at Mayence, and from 1886 until about three years ago, court conductor at Meiningen. Since then he has been music director-general of Cologne, and has acquired a very high reputation as a musician and a conductor.

Major Higginson, the financial backer of the Boston Symphony Orchestra, will probably pay him somewhere in the neighborhood of \$15,000 a year, which is \$3,000 more than Mr. Gericke received, and which is considerably in excess of what Mr. Steinbach is being paid in Cologne.

Mr. Steinbach will find his work in Boston much easier than in his home city, for the American orchestra has to play only about 100 times a season, whereas in Cologne the music director-general has the direction of two municipal institutions, the Conservatory and the Gurzenich concerts; has to conduct a singing society and miscellaneous concerts, and is generally responsible for practically all the music in Cologne.

It was his intention to take a quick steamer on one of the German lines, to arrive here about March 19 or 20, and then to hasten back to Europe. Suddenly he announced by cable that he had changed his plans, and would sail for Boston instead, where he will meet Willy Hess, concertmaster of the Boston Orchestra, who formerly occupied a similar position under Steinbach in Cologne.

COLUMBUS'S NEW ORCHESTRA.

First Concert Marks Important Event in
City's Musical History.

COLUMBUS, March 8.—The first concert of the new Columbus Symphony Orchestra, to be given in Memorial Hall to-morrow evening, may prove to be the beginning of a new musical era in Columbus.

Forty good players, under the able direction of Franz Ziegler, are quite capable of musically work in the programme they have prepared. This will include, among the orchestral numbers, Schubert's lovely Symphony No. 8 in B minor, usually known as "The Unfinished Symphony," the overture to Massenet's "Phedre," excerpts from "Carmen" and "Lohengrin," and the ballet suite from "Faust."

Schulz Quartette Concert.

The second subscription concert of the Leo Schulz Quartette will take place on March 19, in Knabe Hall, No. 154 Fifth avenue, New York City. Mrs. Sang-Collins, pianiste, assisting. The programme includes Paul Juon's Quartette, op. 29, in A minor; Schubert's String Trio in B flat major, and Josef Suk's piano Quartette, op. 1.

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MARCH 16.

Has Already Booked Many Engagements for Next
Year, and May Accept Proposition to Tour
Australia and South America.

Karl Griener, the well known 'cellist, has just returned to New York from a three weeks' concert tour. During the twenty-one days of the trip Mr. Griener and his associates, comprising an admirable concert company, played twenty-four times, a record seldom equaled by an organization of this sort.

As a result of the successes achieved during his recent tour, Mr. Griener has already booked an extended series of en-



KARL GRIENER,
Noted 'Cellist Back from Successful Con-
cert Tour.

gagements for next season, including tours through the South, West and Canada. Negotiations are under way also to secure his services for a tour of Australia and South America.

Mr. Griener's successful season, during which he has performed at seventy concerts, will be brought to a close March 16 at College Hall, No. 128 East Fifty-eighth street, New York, when he will be heard in a 'cello recital with the assistance of Susan Hawley Davis, contralto.

Few 'cello soloists have met with the popular favor enjoyed by this New Yorker. He has given five recitals in the metropolis during one season, presenting each time a programme of the highest artistic value, and never duplicating a number in which he had been heard before. One of his programmes was devoted exclusively to novelties which had never been heard in New York before.

His artistic triumphs have resulted largely from a combination of a prodigious technique with a tone at once big and sweet. Technical problems apparently do not exist for this virtuoso. Few 'cellists command so expressive and appealing a tone as Mr. Griener draws from his instrument. There is in his playing a peculiar element of humanity and soul, which always affords a charm to his auditors.

Manila Hears Symphony Concert.

MANILA, P. I., Feb. 20.—The Honolulu Symphony Orchestra gave a concert yesterday in the Opera House. The orchestra was composed of twenty-five musicians. The soloists were Drusilla Marx and Maud Kinney.

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PAOLO GALlico

"THE HOLY CITY" CREDITABLY SUNG

Philadelphia Church Organization Does
Fine Work in Gaul's Cantata.

PHILADELPHIA, March 6.—A creditable presentation of Gaul's Cantata, "The Holy City," was given at the Roxborough Baptist Church March 1 by a chorus of sixty voices, under George W. Wentling, assisted by the Germania Orchestra. "The Holy City" was written for and first presented at the Birmingham (Eng.) Musical Festival in 1882. While it is not a great work, it is essentially musicianly, being written in an easy, flowing, melodious style. In some parts, notably in the quartette and chorus, "Let the Heavens Rejoice," it reaches up to a standard of choral design not unworthy of such masters as Handel and Spohr.

It is only doing Mr. Wentling bare justice to say that his chorus work was very good. The sopranos were so excellent that by comparison his tenors and basses appeared deficient. The duet for soprano (Mae Farley) and contralto (Clara Anna Jorum), "They Shall Hunger No More," was finely given. Theodore Herbert Harrison sang the basso parts with skill, his rendition of the air, "Thus Saith the Lord," being especially noticeable. Mr. Garrity, tenor, and Rebecca T. Levering, mezzo soprano, both pleased.

It augurs well for the future of high-class music in Philadelphia when such a showing can be made with limited resources.

"EVANGELINE" SET TO MUSIC.

Artistic Reading of Poem Heard in
Ithaca Conservatory.

ITHACA, N. Y., March 5.—George C. Williams gave an artistic demonstration of the musical melodrama Saturday night in the Conservatory of Music, when he read the poem "Evangeline" to a musical setting similar to that composed by Strauss for the now widely presented "Enoch Arden."

The accompaniment to this work was arranged by Stanley Olmsted, director of the piano department of the Conservatory, and it is composed largely of excerpts from the beautiful music of Edward MacDowell. In this artistic work, Mr. Williams and Mr. Olmsted collaborated, making adaptation chiefly from "The Celtic Sonata," with occasional fusion of thematic material from "New England Idylls" and in one instance from "The Marionette."

SALMON'S CHICAGO RECITAL.

Boston Pianist Heard to Advantage by a
Large Audience.

CHICAGO, March 1.—Alvah Glover Salmon, the Boston pianist and American authority on Russian music, gave a recital under the auspices of the choir of the Englewood Baptist Church, February 23. The audience, numbering over 1,500, was most enthusiastic over Mr. Salmon's playing and the artist was warmly congratulated by many of the best musicians of Chicago and vicinity who were present.

Mr. Salmon played compositions by Stecherbacheff, Glinka, Scriabine, Mousorgsky, Rachmaninoff, Rebikoff, Pachulsky, Cui, Balakireff, Liadoff, Arensky, Borodine and Glazounoff. The recital served to demonstrate the fine quality of the Henry F. Miller piano.

GROVE'S DICTIONARY OF MUSIC.

Second Volume of Standard Work Just
Completed.

The new edition of a classical work, "Grove's Dictionary of Music and Musicians," under the careful editorship of J. A. Fuller Maitland, has reached the second volume, F-L. (Macmillans). Long recognized as the standard work in English, the dictionary has been greatly improved in the revision. The chief articles in this volume are on Handel and Haydn. The Liszt article has been increased by three pages of later comment.

Among the living artists noted are Josef Hofmann, Arthur Foote, Franz Kneisel, with a picture of the quartette; Lilli Lehmann, De Lucia, a page and a half of Kubelik—instances that show the wide range and up to date character of the additions.

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HENRY T. FINCK ON THE OPERA WAR

That all the critics of the New York daily papers have not been satisfied with Heinrich Conried's management of the Metropolitan Opera House, is evident from an article in the New York "Evening Post" of March 2, from the able pen of its music critic. Mr. Finck is one of the fairest and most open-minded critics in New York, and when he speaks as plainly as he does in the article in question there must be just cause for his plaint. Under the caption of "Rival Operas," he says:

"Mr. Hammerstein announces the engagement, for next season, of the Italian tenor, Bonci, who is almost as popular in Europe as Caruso. If the same manager has really secured Jean and Edouard de Reszke, and if he can, in addition, secure Calve and Nordica, Mr. Conried may as well shut up his shop, or make it entirely a Caruselle. There has been a great deal of complaint this year at the infrequent appearances of Mme. Nordica at the Metropolitan. The lovers of the Wagner operas in particular have suffered from the par-

simonious policy of a manager who last year cleared \$108,000 for his own pockets. A big storm is brewing—Donner's thunder-clap in "Rheingold" is nothing in comparison. If Mr. Conried had followed the advice of this journal and engaged Edouard de Reszke; if he had forgotten his quarrel with Calve for the public's sake, and if he had treated Mme. Nordica as an artiste of her rank deserves to be treated, Mr. Hammerstein would have been impossible. The situation is deplorable, for it is quite impossible for New York to support two expensive grand opera institutions.

"Mr. Savage, also, is becoming more and more ambitious, but, as he spends little time in New York, he will not greatly complicate matters. If Mr. Savage really has Puccini's promise to come over and conduct his new opera ('Madame Butterfly') the metropolis also will be interested. Altogether, it seems as if we were to have a busy season next winter.

"From Philadelphia comes the report of an attempt to break away from the Metropolitan and have a company of her own. New York would welcome such a declaration of independence, for the Tuesday nights are badly needed for rehearsals."

BONCI ENGAGED FOR HAMMERSTEIN OPERA

FAMOUS TENOR AND RIVAL TO
CARUSO TO SING IN NEW YORK
NEXT SEASON.

Conried's Competitor Sails for Europe to Consum-
mate Contracts with Jean de Reszke, Ponchielli
and Others.

As announced exclusively in MUSICAL AMERICA in its issue of February 24, Alessandro Bonci, of Milan, considered one of the greatest tenors on the operatic stage, has signed a contract with Oscar Hammerstein for fifty performances at the new Manhattan Opera House during its season of twenty weeks, which begins next October. He will receive \$1,000 a performance, \$200 more than Caruso is paid.

Bonci is now singing in Madrid, where he has met with great success. He is endowed with a wonderfully clear and splendidly trained voice, and there are many who consider him superior to Caruso. The chief drawback to his impersonations is his small stature, but, as he is possessed of considerable dramatic talent, foreign critics have overlooked his physical defects and have been satisfied with his lyric and histrionic abilities.

He is married and will bring his wife and two children with him. According to his present intentions, he will sail for this country early in September, to be here several weeks before the opening of the opera season.

Mr. Hammerstein sailed for Europe March 6 to complete final arrangements for a number of well-known singers, among whom are Jean de Reszke, who will sing twelve times during the season, and Ponchielli, who will be one of the conductors of the opera.

Mr. Hammerstein has purchased a plot of ground in Long Island City, on which he will erect a building in which all the heavy scenery for the opera will be painted and the properties manufactured.

Kelley Cole's Ohio Recital.

PAINESVILLE, O., March 5.—Kelley Cole, the tenor, of New York, presented an interesting programme at Lake Erie College Friday evening, February 23. A delegation of concert-goers from Cleveland attended the recital, which proved to be highly enjoyable. Mr. Cole was heard in songs of Beethoven, Handel, Schumann, Parker, Bach, Arensky and Strauss.

Janet Spencer in Cleveland.

CLEVELAND, O., March 6.—Janet Spencer, the New York contralto who has made so favorable an impression in the East with her recital work, was the soloist at the concert to-night of the Singers' Club. She disclosed a voice of peculiar beauty, and her performance was highly enjoyable.

Moonlight Concert in Honolulu.

HONOLULU, T. H., Feb. 19.—The Hawaiian Band gave a moonlight concert last week at the Moana Hotel. Mrs. N. Alapai sang American songs and the band played selections of Sousa, von Suppe, Verdi and Donizetti.

OPERA TOUR PLANS

The Herr Direktor Issues Directions to
Govern His Big Family During
Transcontinental Travels.

The Metropolitan Opera Company will leave New York March 18, in connection with its coming tour to the Pacific Coast. The first three days will be spent in Baltimore, following which three days will be spent in Washington. The itinerary then includes Pittsburg, Chicago, St. Louis, Kansas City, San Francisco and Los Angeles.

The Herr Direktor, fearful lest any of the numerous members of his company should go astray during the trip, has issued the following card of directions:

Artists are requested to reduce the amount of their baggage to a minimum. Members of the orchestra, chorus, ballet and staff must not take more than one trunk each.

All trunks must be numbered with labels furnished by the baggage master, each member having a certain number for his baggage.

Time of departure of special train in each city will be announced on call board of each theatre. Artists will be notified in the usual manner. All members must be at the station at least thirty minutes before the time of departure.

Any member of the company desirous of traveling on a road other than that designated by the management can only do so with its consent, and must bear any difference of fare caused thereby.

Members of the company may find it to their advantage to use —'s self-identifying travelers' money orders as a safe and convenient mode of carrying their personal funds.

Los Angeles Symphony Concert.

LOS ANGELES, Cal., March 5.—The fourth concert of the Symphony Orchestra was given under the direction of Harley Hamilton last Friday afternoon in the Mason Opera House. Tom Karl was the soloist, and his most brilliant presentation was a Donizetti Aria. The orchestral part of the programme comprised the "Peer Gynt Suite" of Grieg, Mozart's "Jupiter Symphony," Wagner's "Kaiser March," and Tchaikowsky's 1812 Overture.

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HERBERT'S BATON LEADS THE N. Y. PHILHARMONIC

CONDUCTOR AND COMPOSER DISPLAYS ABILITY IN SEVENTH CONCERTS OF ORGANIZATION.

Raff's "Im Walde," Played with Fine Finish—Herbert's "Suite Romantique" Also Heard—Marteau the Soloist.

Victor Herbert conducted the seventh pair of Philharmonic concerts in Carnegie Hall, New York City, on March 2 and 3, his programme on both occasions consisting of Raff's "Im Walde" Symphony, Beethoven's violin Concerto, played by Henri Marteau, and his own "Suite Romantique," op. 31, for orchestra.

Mr. Herbert, who is skilled in the technique of conducting, and who is familiar with the idiosyncracies of his former colleagues of the Philharmonic Society, led his men with skill, and developed many delicate effects—effects of color, of contrast and of nicely adjusted dynamics. The orchestra played with more finish than it has done under any of the foreign conductors, and the performance of Raff's Symphony showed it in its best light.

The conductor's own Suite, which was played here six years ago, when he was the conductor of the Pittsburg Orchestra and brought that organization to New York, is a strange mixture of elements, consisting of certain commonplaces endowed with much orchestral color. It is this orchestral brilliancy which is most to be admired in it, and which predominated in the playing of the Philharmonic.

Raff's Symphony sounded a trifle old-fashioned, in many places, like obvious kinds of music, and in others, weak; still, there is much agreeable, much that is really potent in attaining the results at which the composer aimed. It is programme music of a harmless sort, and seeks to call up moods parallel with those that are evoked by the solemnity of the forest and its shadowy mysteries. Raff has reached only a cheerful suggestion of well-being and tranquillity in the first movement, and in the second a fanciful twilight reverie. The impression given by the Scherzo is that it is a leaf from Mendelssohn's book of elfin stories. The passing of the Wild Hunt with Frau Holle and Wotan, in the last movement, leaves little even to the most ingenious imagination.

Marteau's playing of the Beethoven Concerto was a delightful exemplification of his artistic powers, his broad and virile style, and his big and sonorous tone. The latter was faulty at times, however, and in his efforts to produce volume there was an occasional roughness.

SAVAGE COMPANY'S SUCCESS.

English Opera Company Is Heard Five Times in Victoria, B. C.

VICTORIA, B. C., March 4.—The most successful operatic engagement British Columbia has ever known has just been concluded by Henry W. Savage's English Grand Opera organization at the Vancouver Opera House.

The engagement was for four nights and a matinee, the repertoire including "Rigoletto," "Tannhauser," "Lohengrin," "Faust" and "La Boheme." The sale in season tickets alone exhausted the capacity of the house and applicants for single performance seats were necessarily refused in all cases, while the box plan was never opened. An added matinee was also to a capacity house, while the sale of standing-room tickets had to be stopped at each performance.

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MILADA CERNY TO GO ABROAD TO REPEAT FORMER TRIUMPHS

REMARKABLE CHILD PIANISTE, CHICAGO'S MUSICAL IDOL, BOOKED FOR TOUR IN EUROPE

CHICAGO, March 7.—The ancient saying that "a prophet is without honor in his own country" has been reversed musically in Chicago. Primarily Chicago claims the great pianiste, Fannie Bloomfield-Zeisler, who was born and schooled in this city; secondarily she had Augusta Cotlow, who gained fame in Europe and here, and now she is particularly proud of Milada Cerny, the youngest of American pianistes. All of these girls, including Freda Stengel, Mansfield's pupil in San Francisco, have been tried by the most critical musical centres in Europe and have not been found wanting. The most youthful of this distinguished group, and the one who received the most acclaim (aside from Mme. Bloomfield-Zeisler's recent ovations) was Milada Cerny, who, at the age of nine, made a great public success in concerts abroad.

At the command of the Princess of Wales, she appeared before her, and later she appeared in Paris and in the Royal Opera House at Prague, an honor accorded to but three other artists, Kubelik, Ondricek and Saint-Saens. Her success in the Bohemian capital was so extraordinary that she was re-engaged to appear again. When a child of three and one-half years, she astonished the local musical coterie by giving two piano recitals at Handel Hall, in Chicago, playing twenty-four compositions, including the Clementi "Sonatinas." As a result of it she was invited to give recitals in New York and Boston, when suddenly she was stricken blind. For three years she remained in care of an eminent oculist, and her sight was completely restored and she became a healthy girl, vigorous in all her faculties. She then resumed her studies with her father, A. V. Cerny, who has always been her preceptor, and at the age of nine the universal press verdict was that Milada Cerny surpassed even the record of young Hoffman.

After her European appearances, upon her return to America, she was engaged to play at the World's Fair in St. Louis, in Festival Hall, where she attracted much attention. Her American debut was made in New York at the Mendelssohn Hall last winter, and her success in several public recitals in the metropolis led to her engagement at one of the Sunday afternoon concerts at the Metropolitan Opera House, where she repeated her triumphs.

Milada Cerny is an attractive child and



MILADA CERNY, Chicago's Youthful Pianiste, Who Will Make a European Tour.

in every sense normal, having none of the physical characteristics indicating premature age, apparent in so many musical prodigies. She is a sweet, simple, unaffected child, and for six years has been attending the George Holland school on the West Side. At present she devotes two hours a day to practice after school; otherwise, she is allowed to play and amuse herself just as she pleases. It might be remarked in passing that Milada has a sister, five years old, who manifests the same remarkable traits in music and already plays the most difficult compositions.

Milada Cerny will attain the dignified age of thirteen in September. Her work seems that of a mature artist and she appears to possess almost masculine strength at the keyboard; her technique is remarkable and she executes the most difficult passages with facility.

When the Chicago public schools close in June, the Cerny family will go to Chautauqua, at Boulder, Col., where they will spend the Summer in the open, far from the turmoil of the great city. Next Winter Milada, having finished her academic course at school, will go to London, Paris, Berlin, Prague and Buda Pest, where arrangements have already been made for her appearances as a solo artist with the great local instrumental organizations.

MARTEAU IN CLEVELAND.

French Violinist Was Soloist at Sixth Symphony Concert.

CLEVELAND, March 4.—Henri Marteau was the soloist at the sixth Symphony Orchestra concert, last Monday night. Mr. Marteau created a distinctly favorable impression. He was heard in Beethoven's brilliant Concerto with the orchestra; a Romance by the same composer; and Schubert's D major Concertostuck.

The orchestral numbers were Liszt's "Les Preludes"; Beethoven's Symphony No. 8 in F major; Richard Strauss's "Death and Transfiguration," op. 24, and the prelude and closing scene from "Tristan und Isolde."

MOZART HONORED BY WESTERN ORCHESTRA

CONCERT IN GREEK THEATRE AT BERKELEY HEARD BY 5,000 PERSONS.

California Symphony Organization, Under Direction of J. Frederick Wolle, Fittingly Celebrates Birthday of Famous Composer.

GREEK THEATRE, BERKELEY, CAL., March 1.—Mozart Festival and second concert of the Symphony Orchestra of the University of California. J. Frederick Wolle, director. The programme:

Symphony in G minor.....Mozart
Menuetto from the "Jupiter" Symphony Mozart
Menuetto from the Symphony in E flat Mozart
Overture to "The Magic Flute".....Mozart
"Siegfried" Idyl.....Wagner
Overture to "Rienzi".....Wagner

About 5,000 persons—the largest audience that ever listened to a symphony concert in California—attended the Mozart festival in the Greek Theatre. It was the second concert of the University of California's new symphony orchestra, under the direction of J. Frederick Wolle.

The celebration of Mozart's birthday was accomplished with the rendition of a thoroughly representative programme, symbolic of Mozart's greatest achievements as a composer. The orchestra had been permanently augmented, in preparation for this concert, to sixty-seven musicians, all proficient in performing on their respective instruments, and the ensemble effect was of a nature to place this among the leading symphony orchestras of the country.

A diverting number was the glorious "Siegfried Idyl," which was performed charmingly.

Surely Mozart never dreamed of so fitting a presentation of his music, for it had an attractive setting—the serene, antique beauty of the vast Greek Theatre and, mingled with this human art, the wonder and the delight of the high waving forest all about, and the glimpse of hills fresh with their March greenness through the branches of the trees.

KUBELIK PREFERS HIS CAR.

Violinist Sleeps in Freight Yard Rather Than Run Risk of Hotel Fires.

Rather than partake of all the comforts of a New York hotel, Jan Kubelik, the Bohemian violinist, whose private car arrived in New York from Springfield, Mass., decided that he would sleep in the freight yards of the New Haven Railroad near One Hundred and Sixtieth street.

Mr. Kubelik has just returned from a six weeks' tour, and on his arrival here he was notified that arrangements had been made for a comfortable apartment in one of the large hotels near Times Square. The violinist sent back word that he preferred to stay in his car. It is whispered that the real reason for his choice was his dread of being in a hotel fire. He was in Minneapolis when the West Hotel burned, with a loss of eight lives, and the experiences of that catastrophe, as related to him, have since made him fearful of sleeping in hotels.

Sang Hoffman's "Melusina."

The third season of the Gounod Choral Society was opened at Association Hall, Brooklyn, February 27, with a presentation of "Melusina," by H. Hoffman, William H. Gutzeit acting as conductor. The solo parts were taken by Mrs. Elizabeth Annable, soprano; Anna Winnkopp, contralto; H. P. Bird, barytone, and Matthew S. Holmes, basso.

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MAGDOWELL'S WORKS PLAYED BY SCHEEL

PHILADELPHIA ORCHESTRA HEARD
TO ADVANTAGE IN INTEREST-
ING PROGRAMME.

Claude Cunningham, Soloist, Sings Most Accept-
ably—Fund to Aid Dying American Composer
Being Raised.

PHILADELPHIA, March 4.—The Philadel-
phia Orchestra concert programme last
night at the Academy of Music included
E. A. MacDowell's two orchestral poems,
"Hamlet" and "Ophelia." Both were
stamped with such individuality and marks
of musical genius as make it doubly de-
plorable that no further work from the
same source is possible. The dark, deep,



CLAUDE CUNNINGHAM,
Who Appeared with the Philadelphia
Orchestra.

turbulent, selfishly introspective moods of
the "Melancholy Dane" were admirably
portrayed, as were also the calmer, more
idyllic and sweeter moods of the lovesick,
mad Ophelia, and it is uttering the best
paise of the work of the orchestra—under
Mr. Scheel's guidance—to say that the
composer himself could not have desired a
finer interpretation.

The other numbers were the Liszt's
"Faust" Symphony and Wagner's "Meis-
tersinger" Overture. The "Faust" Sym-
phony is essentially one requiring a varied
and wide range of orchestral treatment and
containing such intricacies that to attain
perfect illustration calls for exceptional re-
sources. Mr. Scheel and his orchestra
measure fully up to the standard. From
the Allegro theme, with its mixed phrasing
illustrative of Faust's feelings and strug-
gles, through the Andante, with its more
melodious voicing of feminine hopes and
aspirations, to the Mephistophelian finale,
with its tossing, turbulent, demoniacal per-
version, there was not a moment when one
could not feel that Scheel was dominant
with a firm conception of the composer's
true intent.

Claude Cunningham, a barytone with a
pure, deep, full voice, sang an aria, "An
jem Tag," from Marschner's "Hans
Heiling," and Massenet's beautiful Aria,
"Vision Fugitive," from "Herodiade." The
latter was sung with much feeling and ex-
pression, being adequately accompanied by
the orchestral strings.

A footnote to the programme drew at-
tention to the fact that a fund to relieve
MacDowell's necessities was being raised,
and requested contributions to be addressed
to E. G. McCollin, a member of the Execu-
tive Committee of the Philadelphia Or-
chestra.



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HAROLD BAUER TO BE HEARD IN ONLY ONE NEW YORK RECITAL

EMINENT PIANIST TO PLAY THIS AFTERNOON,
MARCH 10, AT MENDELSSOHN HALL

Harold Bauer, whose fame as a pianist
is growing daily, will give his only recital
in New York City at Mendelssohn Hall
this afternoon, March 10. His programme
will include Brahms's Rhapsodie in D
minor and Intermezzo in A major; Schu-
mann's "Novelette" in F sharp minor, No.
8; Beethoven's Sonata in A flat major, op.
110; Maurice Ravel's "Yeux D'Eau;"
Faure's Impromptu in F minor; Bala-
kirew's Scherzo in B flat minor; Alkan's
Etude, "La Vent," and Chopin's Nocturne
in C minor and Scherzo in B minor.

Harold Bauer's powers have been grow-
ing from year to year, and since he came
to this country some six years ago he has
developed into an artist of the first rank.
He was born in England, his mother being
English and his father German. Origin-
ally, he studied the violin, and for nine
years was before the public as a player of
that instrument. It was not until he was
eighteen that he happened to meet Pader-
ewski, who, after hearing him play the

piano, urged him strongly to concentrate
his efforts upon that instrument. He ac-
companied Paderewski to Paris, where he
fitted himself for his career.

After touring most of Europe, he made
his first appearance in Boston in December,
1900, playing Brahms's Concerto in D
minor with the Boston Symphony Orches-
tra. He made such a success that he re-
turned during the season of 1903-04, when
he played with every orchestra of import-
ance in the United States. When the sea-
son closed he went to South America and
gave a series of concerts in Rio Janeiro,
Buenos Ayres and Montevideo. Return-
ing to Europe in September, he began a
tour in Spain, whence he went to Holland,
where he gave twenty-six concerts. Since
then he has played in all the principal
cities of the Continent and in England.

Mr. Bauer's chief claim to distinction as
a pianist lies in the fact that he infuses
emotion into the music he is playing; that
his tones sing; that he has a strong men-
tality and a superb technique. Mr. Bauer
recently declined an appointment to become
the head of a well-known conservatory of
music in New York City. He plays the
Mason & Hamlin piano exclusively.

D'INDY'S NEW TONE-POEM HEARD IN PARIS

Vincent d'Indy's tone-poem, "A Sum-
mer Day in the Mountains," was played
for the first time in public at the concert
of the Colonne Orchestra on February 18 in
Paris, says the Boston "Transcript." "It
is a huge symphonic poem in three parts,"
wrote Mr. Lalo the next day in "Le
Temps," "inspired by very intense and ex-
alted feeling and adorned with very expres-
sive and brilliant instrumentation. It is
music of too much importance for brief
discussion. Therefore I will return to it
at more leisure." Thus Mr. Lalo defers
his review—fortunate fellows those Conti-
nental reviewers!—to his weekly article.
In time that will come to hand, and it will
probably be very lucid, sympathetic and
just. Meantime we that are interested
must be content with this paragraph by
Mr. Brussels in "Figaro."

"The occasion was notable, not only be-
cause of the fame of the composer, but be-
cause none of his work could possibly be
hasty or perfunctory. Again, he has writ-
ten with such sincerity and such fidelity
to his ideals that he asks of right the same

spirit in his listeners. His new symphonic
poem is deeply imbued with the poetry of
the Cevennaise Mountains, which in the
past has stirred him in his first symphony
and in parts of 'Fervaa' (D'Indy's music-
drama). The calm of evening falling from
the mountains upon the plain—serenity
touched with sadness—the joyous Sunday
festivals of little, lonesome villages—merry-
makings touched with a sense of restraint
and oppression—he summons again in
these three short sketches. [Huge sym-
phonic poem," says Lalo.] But for d'Indy
the mountains are rather lofty lookouts,
whither he may go alone to brood upon
life, than an aspect of nature that awakens
simple and spontaneous moods. The fa-
miliar sounds of the mountains stir him, but
he would not merely summon them; he
would contrast them with the turmoil of
the highly organized, restless life of great
towns. Once more, as always, d'Indy seeks
largeness of idea. Once more he reflects.
In form and manner the music is of simple
severity. Every phrase has significance,
and not a detail is a trick of virtuosity.
To praise the construction or the instru-
mentation would be childish. Of both
d'Indy is an acknowledged master. Rarely
has he written with finer imagination or
richer feeling."

ALBANI IN TORONTO.

Famous Singer Will Be Heard with Big
Festival Chorus.

TORONTO, March 5.—Madame Albani gave
the first performance of her farewell tour in
Canada, at Halifax, before a large and
enthusiastic audience. The Halifax papers
say that her company is the finest that has
ever been heard in any concert there, and
speak of Madame as being in wonderful
voice. Here in Toronto Madame Albani
will, in addition to her large company, be
assisted by the Toronto Festival Chorus of
two hundred and fifty voices, under Dr.
Torrington, in Mendelssohn's "Hear My
Prayer." It is a long time since this
popular number has been given in Toronto,
and, under such auspices, there is a great
desire to hear it often.

CREATORE IN LONDON.

Bandmaster Amuses Audience, but Re-
ceives Generous Applause.

LONDON, March 5.—Creatore, the band-
master, opened at the Queen's Hall to-
night for a week's engagement. A large
audience was amused at the antics of the
leader, but it was generous with applause.

This was Creatore's first London ap-
pearance. He only arrived from Naples
on Saturday, and opened after two days'
rehearsal with a "scratch" band. He will
tour the provinces and return later.

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MR. POWERS'S PUPILS HEARD IN RECITAL

Younger Students Show Remarkable
Skill in First of Series of Musicales.

The first of a series of musicales was
given on February 28 by Francis Fischer
Powers's younger pupils at his studio in
Carnegie Hall, New York City. The pro-
gramme was given by Collier Woodall,
of Nashville; Lois Osborn, of Indianapolis;
Gertrude Snapp, of Hydro, Okla.; Bessie
Mark, of Herkimer, N. Y., and Cricket
Shutt, of Fostoria, O.

Considering that none of the above had
studied over four months with Mr. Powers
they did him great credit, showing careful
training. Especial mention should be made
of Misses Mark, Osborn and Shutt, who
have voices of exceptional quality. Miss
Woodall was laboring under the disadvan-
tage of a severe cold, but, notwithstanding
this, she sang with good voice and discre-
tion.

The second of the series was given by
Irma Doster, of Topeka, Kan., on March 7.

Karl Klein, the Soloist.

BERLIN, March 2.—Karl Klein, the
American violinist, was the soloist at a
concert of the Philharmonic Orchestra,
given to-night in the Singakademie, which
Xaver Scharwenka conducted. Klein
proved most acceptable and had to re-
spond to an encore.

MENDELSSOHN CHOIR MAY TOUR EUROPE

TORONTO ORGANIZATION PLANS TO
GO ACROSS THE OCEAN IN
THE SUMMER OF 1908.

British Government to Donate \$50,000 if Choir
Will Raise an Equal Sum—Extra Concert Re-
ceipts to Be Utilized.

TORONTO, March 7.—The Mendelssohn
Choir of this city is planning for a tour
through Great Britain and France, to take
place during the summer of 1908. There
are two hundred and fifty persons in this
organization, and, like most Canadians,
they are anticipating the voyage with a
great deal of satisfaction, for many of
them have friends and relations on the
other side.

It is estimated that the expenses of such
a trip will cost at least \$100,000, which is
more than this choir has been able to earn.
The British Government has agreed to ad-
vance \$50,000 toward paying the expenses
if the choir will raise the other \$50,000.

In order to do this, the choir will give a
number of extra concerts during the next
two years, the proceeds from which will be
placed toward augmenting the traveling
fund, and it is hoped that by this means
the necessary money will be raised.

LHEVINNE'S SECOND NEW LONDON RECITAL

Pianist Creates Deep Impression by
Remarkable Performance in Con-
necticut City.

NEW LONDON, CONN., March 5.—Josef
Lhevinne gave his second recital in this
city last Tuesday night, when the Lyceum
Theatre was filled with an enthusiastic
audience. There was but little repetition
of his former programme, and the presen-
tation from beginning to end served to cre-
ate a deep appreciation on the part of the
listeners.

Among his offerings was Schumann's
"Carnaval," which is a general favorite
with the greater pianists. Lhevinne per-
formed this descriptive work charmingly.
Among his other contributions to a most
interesting programme were the "Chorus
of the Dervishes" from "The Ruins of
Athens," by Beethoven-Saint-Saens; Schu-
mann-Taussig's "Der Contrabandista,"
Chopin's F minor Ballad, Rubinstein's
"Gondoliers" and "Un Tabatiere a
Musique," of Liadoff, the performance of
which was the climax of the growing
understanding and appreciation between
audience and pianist. Although the "Ca-
price Espagnole," from Moszkowski, com-
pleted the programme, the audience was
not satisfied until the delightful left hand
Nocturne, by Scriabine, was played.



Mary Elizabeth Warren, a musician and
daughter of Dr. George W. Warren, late
musical director of St. Thomas's Church,
New York, and professor of music at Col-
umbia University, died March 4 at San
Remo, Italy.

Mme. Leontine Raband-Van der Maesen,
a singer at the Marseilles Opera and a
pupil of Duprez, died in the French city
recently, aged seventy-one.

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ELKUS COMPOSITIONS ATTRACT ATTENTION

WORKS OF YOUNG SACRAMENTO
MAN AROUSE PRAISE OF THE
CRITICS.

Reisenauer Said to Have Been Deeply Interested
in Instrumental and Vocal Numbers of West-
ern Musician.

SAN FRANCISCO, March 5.—A notable concert was given by young women members of the Mansfeldt Club here, recently, when four of them played and sang a programme of compositions of the gifted young composer of Sacramento, Albert L. Elkus, who, in the judgment of those whose conclusions are entitled to weight, is destined to rank favorably among contemporary American composers.

Elkus's compositions are, in truth, notable achievements for a young man just coming of age. Considered as a whole, they have unquestioned originality and essential modernity. In form they are surprisingly well molded and well knit and are phrased in great rhythmic swings. The melodic element is well developed and, above all, they are intensely dramatic.

At the concert in question one of the pianists played an Elkus composition, which was pronounced easily the most conspicuous guide-post to future achievement. It was a sonata quasi una fantasia, "epic in mold and tinged with promise in a serious dramatic line, full of haunting melodies, shifting in various forms to full dramatic climaxes." The succeeding group was lyric in character.

An unusual feature of the concert was the introduction of three vocal numbers of Elkus's composition, for he is not unknown as a writer of songs. One of those on the occasion referred to was the "Ode to Spring," with Schiller's poem as inspiration. The second was Longfellow's "Haroun al Raschid" and the third "Cupid a Prisoner," built upon the Anacreontic verse. In these three Mr. Elkus accompanied the singer.

Alfred Reisenauer, when in San Francisco, heard a private presentation of this programme and became enthusiastic over the works of Mr. Elkus, so much so that he asked for copies of the compositions with a view to their publication in Germany.

BUONAMICI WITH BOSTON QUARTETTE

Pianist Makes a Favorable Impression in
Arensky's Trio for Piano, Violin
and 'Cello.

BOSTON, MASS., March 6.—Carlo Buonamici, pianist, was assisting artist at the fifth concert of the Boston Symphony Quartette in Jordan Hall yesterday. The soloist made a distinctly favorable impression, playing with remarkable technical skill and effective interpretative ability.

Mr. Buonamici was heard in Arensky's Trio for piano, violin and 'cello in D minor, op. 32. The work, taken as a whole, was delightfully performed, and, in the lighter, more expressive portions, disclosed a pleasing quality of tone and daintiness of execution.

The other offerings to a most entertaining programme were: Sinding's Quartette in A minor, op. 70, and Beethoven's Quartette for two violins, viola and 'cello in B flat major, op. 127, No. 12.

Fine Quartette Heard in Paterson.

PATERSON, N. J., March 7.—"In a Persian Garden" was performed at Orpheus Hall yesterday by as strong a quartette as has ever appeared in this city. The beautiful work was interpreted by Mrs. Corinne Rider-Kelsey, Ada Hussey, contralto; John Young, tenor, and Gwilym Miles, barytone.

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CALVE'S PROTEGEE IS GAINING SUCCESS AS A VIOLINISTE

JEANETTE K. VERMOREL, ONLY NINETEEN YEARS
OLD, ACCOMPANIED DIVA ON
CONCERT TOUR



JEANETTE K. VERMOREL.
American Violiniste and Protege of Mme. Emma Calve.

Few American girls have won the success in music that has attended the efforts of Jeanette K. Vermorel, the violiniste, who has just made a concert tour of the country with Mme. Calve. Miss Vermorel, who was born in Paterson, N. J., nineteen years ago, is a favorite of the prima donna, who has done much to enable her to realize the best results of her own talent and study.

When only nine years of age she began to give evidence of her genius, and the members of her family, who are all musically inclined, decided that she should have a careful course of instruction. Her training brought her under the tutelage of Philip Lese, Gaston Blay and Max Bendix and she made her debut as a soloist a little over a year ago in Carnegie Lyceum, New York.

Mme. Calve heard Miss Vermorel play and proclaimed her a genius. When the diva's managers found that an Austrian violinist whom they had engaged to accompany Mme. Calve on her tour was unable to maintain the standard set by the

concerts, the famous singer decided that Miss Vermorel should have his place. In this way the young violiniste had an exceptional opportunity making a reputation for herself.

A pathetic incident in her career is told by those who know her family. Shortly after the present tour had begun, when the company was giving a concert in Buffalo, Miss Vermorel wrote to her home in Paterson, describing the success which she had had during her first performance. Her mother was so delighted over the news that the excitement affected her heart. She was found dead a few minutes later.

Miss Vermorel has memorized more than 100 compositions of the best composers. Her playing is characterized by a depth of feeling and a maturity of tone that is remarkable for one of her age.

Miss Vermorel is anticipating a foreign tour to follow her first season of American success. That she will be eminently successful in whatever field her career may take her, is the belief expressed by many discerning critics who have heard her play.

NEW EASTER MUSIC.

Fine Collection Just Issued by the Oliver
Ditson Co.

The advance copies of Oliver Ditson Co.'s 1906 Easter music form as delightful a combination of anthems, carols and songs as that company has issued. The various works are practically arranged and are adaptable to a variety of uses in church music. Among the composers of the collection are Frank H. Brackett, H. Clough-Leigher, Will C. MacFarlane, Eduardo Marzo, W. H. Neidlinger, William R. Spence, E. A. Sydenham, Albert Woeltge, Charles Fonteyn Manney, George B. Nevins, H. J. Storer and Louis R. Dressler.

Worcester Lenten Musicales.

WORCESTER, MASS., March 5.—Charles J. Dyer, barytone, gave the second in his series of Lenten Musicales Thursday afternoon, at the home of Mrs. Charles W. Smith, of Elm street. He was assisted by Mrs. Bertha Cushing-Child, the contralto, of Boston.

RUBINSTEIN IN TORONTO.

Polish Pianist Entertains Fair-Sized
Audience of Canadians.

TORONTO, March 5.—At Massey Hall on Friday evening, Arthur Rubinstein, the Polish pianist, played before a fair-sized audience, making an altogether favorable impression. He occasionally played with what appeared to be an unnecessary amount of strenuousness, but the applause, especially in the latter part of the concert, was enthusiastic and the entertainment was a decided success.

Rubinstein's best work was undoubtedly done in the Chopin numbers, preludes in a flat and C minor, F minor Fantasia, Ballads in A flat major and Polonaise in F sharp major. The closing number, Liszt's "Mephisto Waltz," was well performed and apparently with considerable ease.

JOSEFFY SOLOIST AT SYMPHONY CONCERT

PLAYS BRAHMS'S RARELY HEARD
FIRST CONCERTO, AND IS RE-
CALLED EIGHT TIMES.

Two MacDowell Compositions Make Good Impres-
sion—Beethoven's Eighth Symphony Played
Too Slowly.

The eighth and last subscription concerts of the New York Symphony Orchestra, under the leadership of Walter Damrosch, took place at Carnegie Hall, New York City, March 4 and 6, Rafael Joseffy being the soloist. The programme contained a novelty in the shape of Brahms's Concerto in D, No. 1, for piano with orchestra. This concerto, which was written in 1859, has been condemned most universally, and when Brahms brought it forward in Leipzig it was heartily excoriated, despite the fact that Clara Schumann, then in the zenith of her powers, worked tooth and nail for its success. So far as is known, it has only been heard once in the United States, when Conrad Ansgore played it at a concert of his own in Steinway Hall in April, 1890.

The first movement (Maestoso) is fine, indeed, but the orchestral portion is so overwhelmingly sombre that it yielded nothing to the solo instrument, which had little opportunity to make itself heard. The second movement, an adagio, is exquisite, but though Brahms intended it to represent angels' voices, they are human and clogged with terrestrial speech. The final movement, allegro non troppo, is rather heavy, and the composer has indulged in a great deal of syncopation.

Taken all in all, Brahms's First Concerto is not piano music, and certainly not music meant for Mr. Joseffy to play. Joseffy is essentially a player of the exquisite in music—a Chopin player without rival—one whose beautiful, mellow tone is not at all meant for the virility of Brahms's compositions; yet Joseffy played delightfully and artistically, and was recalled eight times when he had finished. He declined to play an encore, much to the regret of the audience.

The first numbers on the programme were too short compositions of Macdowell from "The Roland's Song," the first "The Saracens" and the second "The Fair Alda." The first of the two numbers, written some ten years ago, is a weird bit of march music, redolent of the atmosphere of the East. It is a beautiful bit of tone coloring and suffered nothing in comparison with either the Brahms, Beethoven or Strauss compositions which followed it. "The Fair Alda," known to English readers of the Orlando or Roland romances as Aldabella, was the wife of Orlando. She died of a broken heart after he fell at Roncesvalles. The music is melodious, beautifully orchestrated and should rank high in the eminent composer's list of works.

Beethoven's Symphony No. 8, in F, which followed, was played a bit too slowly, and was somewhat over-emphasized by Mr. Damrosch. The last number on the programme, Strauss's "Todt und Erklarung," was well played.

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A Book of Nine Songs..... 1.25
The Shepherdess. Song for Barytone......60
There's a Woman Like a Dew Drop. Song
for Barytone......60
Five Songs to Spring. A Cycle of Song for
Medium Voice..... 1.25
O World, be Nobler! Trio for Female Voices......08
Sister, Awake! Trio for Female Voices......15

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PERFORM COMPOSITION OF CHICAGO MUSICIAN

**WEIDIG'S "SEMIRAMIS" PLAYED AT
THEODORE THOMAS ORCHES-
TRA CONCERT.**

**Work Discloses Considerable Technical Resource
and Is Melodious and Expressive Throughout—
A Symphonic Fantasia.**

CHICAGO, ILL., March 5.—The concert of the Thomas Orchestra yesterday brought out another Chicago composer in the person of Adolph Weidig, who has been known as an able musician for a long period. His symphonic fantasia, "Semiramis," had its inspiration in a poem by Edwin Markham. The first impression made by this composition on the listener is an appreciation of the composer's command of his technical resources.

It is an attractive work throughout—melodious, expressive and showing many indications of clever work on the part of the writer. It is dramatic in considerable measure, although the effects are temperate. The music discloses itself smoothly, easily, without making heavy demands upon the auditor.

The themes are distinct and melodious and lose none of their quality even in the fugal portions.

The programme included Mendelssohn's Overture, "Calm Sea and Prosperous Voyage," Beethoven's Fourth Symphony, No. 4, in B flat, op. 60, and some selections of "Parsifal."

SUNDAY CHICKERING CONCERT.

**Hoffman Quartette Heard at Eighteenth
of Popular Series.**

BOSTON, March 5.—The Hoffman String Quartette was the attraction offered to music-lovers yesterday afternoon at the Eighteenth Chickering Sunday Chamber Concert in Chickering Hall. The programme was quite as interesting as any that has been presented in the popular series. The soloists were D. Maquarrie, flute, and Joshua Phippen, piano.

Phippen's Quartette, suite in ancient style for flute, cello and piano, which was played for the first time in public, proved decidedly enjoyable. The other numbers on the programme were flute solos: "Fantasia Pastorale," of Doppler, and B. Godard's "Valse;" Schubert's Quartette in C minor; two movements from Cesar Frank's Sonata duet for piano and violin, and Tschaiowsky's Quartette in E flat minor, op. 30.



Tom—"Bothered by a piano next door? Well, I have a dog which always howls when my wife sings, and it stops her."
Dick—"Lend me that dog?"
Tom—"Can't spare it."—San Francisco "Chronicle."

"Will you go to the opera dear, with me?"
"Indeed I will!" she replied with glee,
"And what is the bill for that night?" said she,
"About fifteen dollars, I'm afraid," said he.

Winnipeg "Town Topics" suggests that when an amateur singer announces that she will sing a certain song "by request," she should give the name of the one requesting it so that the audience will know whom to blame.

"And you call this a patriotic song?" snorted the music publisher, handing back the manuscript.

"Why, isn't it a patriotic song?" demanded the author.

"My dear sir, you don't rhyme 'soldier boy' and 'mother's joy' in it anywhere."—Philadelphia "Press."

"What do you consider the most memorable occasion in your career?"

"Once, at an evening performance," answered the great tenor with emotion, "all the boxes were occupied by mutes. I shall never forget that night."—Minneapolis "Tribune."

ARTHUR SHATTUCK TO TOUR AMERICA

**Well-Known Pianist to Be Heard Here
Next Season.**

At a recent Lamoreaux concert, given at the Nouveau Theatre, Paris, Arthur Shattuck, the American pianist, was the principal soloist. He performed Tschaiow-



ARTHUR SHATTUCK,
The American Pianist Who Will Tour the
United States Next Fall.

sky's B flat minor Concerto most charmingly and artistically, and was repeatedly encored by the enthusiastic audience.

Mr. Shattuck was born in Neenah, Wis., and, before going to Europe, studied piano with Fannie Bloomfield-Zeisler, and then for years pursued his studies with Leschetizky in Vienna. Besides his concerts in France, he has given recitals with great success throughout Scandinavia, where he appeared under the special patronage of Christine Nilsson and the Swedish royal family. He will be heard in America next Fall under the direction of Rudolph Aronson.

THE BAYREUTH FESTIVAL.

**Full Programme for the Famous Wagner
Performances.**

BAYREUTH, March 3.—The full programme for this year's festival, which opens on July 20 and closes August 22, is as follows:

July 22, "Tristan und Isolde;" July 23, "Parsifal;" July 25, "Das Rheingold;" July 26, "Die Walkure;" July 27, "Siegfried;" July 28, "Götterdämmerung;" July 31, "Tristan und Isolde;" August 1, "Parsifal;" August 4, "Parsifal;" August 5, "Tristan und Isolde;" August 7, "Parsifal;" August 8, "Parsifal;" August 11, "Parsifal;" August 12, "Tristan und Isolde;" August 14, "Das Rheingold;" August 15, "Die Walkure;" August 16, "Siegfried;" August 17, "Götterdämmerung;" August 19, "Tristan und Isolde;" August 20, "Parsifal."

The participating artists are Mme. Schumann-Heink, Ernst Kraus, Marie Wittich, Krupfer, Bertram and Katherine Fleischer.

GILBERT JOINS HAMMERSTEIN.

**Famous Singer to Be Heard at New
Manhattan Opera House.**

Another singer has been added to the list of those engaged by Oscar Hammerstein for grand opera at the Manhattan Opera House next season. Charles Gilbert, who appeared with success in the operas presented by Maurice Grau when he was director at the Metropolitan, was engaged for a season of twenty weeks. Mr. Gilbert's contract with Mr. Hammerstein calls for his appearance the entire season, and he will be heard in the French operas, in which New York music patrons admired him when he was a member of the Grau forces.

Mr. Hammerstein has also signed a contract for next season with Leandro Campanari as one of the conductors of Italian operas at the Manhattan. Mr. Campanari is a brother of the Metropolitan's popular barytone, and has conducted at the opera houses of Milan, Venice and Bologna. It is said on good authority that the engagement of Eduardo Mascheroni, of the Royal Opera House, Barcelona, as another conductor, will soon be announced.

WHAT THE GOSSIPS SAY

Oscar Hammerstein and Charles Henry Meltzer came face to face at a Forty-second street newsstand yesterday morning, says the New York "Telegraph." It was their first meeting since Hammerstein announced his intention of invading the grand opera field, heretofore deemed the exclusive territory of Heinrich Conried.

Both men were diffident. Meltzer wished to appear gracious. He commented upon the engagement of De Reszke and Bonci briefly, and then added with condescension: "I think you have a fighting chance."

The Hammerstein hair stood on end, tilting upward the famous hat.

"Fighting chance!" he shrieked. "Fighting chance! Say, Meltzer, you can tell that stuffed amateur over at the Metropolitan that if he behaves I'll send him my overflow!"

* * *

The couple in the row behind at last week's Lhevinne concert were telling stories of Vladimir de Pachmann.

"The last time I heard him," began the woman, "he came on to the stage most pompously and dropped on to the upholstered piano stool. He sat down hard on a broken spring, a sharp end of which protruded. His remarks were dynamic, to say the least, and it was some time before his outraged dignity would permit him to play."

"My experience was funnier," said the man. "I heard him play a run with astonishing technique and then heard him say in a stage whisper, and audible all over the house:

"Das hast du doch schoen gethan, Vladimir!"

* * *

The late Mrs. Gilbert, the veteran actress, was telling some of her experiences. Once, at a reception in Chicago, she said:

"One of my earliest speaking parts was

played here in your city, and I was so very nervous that I nearly ruined the performance."

"I had a small part, the part of an old nurse. There was a dying king, a villain and a band of music in the piece, and the band of music was supposed to be very fine."

"Well, in the third act, while the band was playing its best, I had to rush on and cry:

"Stop the music. The king is dead."
"What I did in my nervousness was to rush on and cry:

"Stop the music. It has killed the king."

* * *

"Some time ago, when I was with Grau," said Campanari, while in a reminiscent mood, "we were playing a certain opera in Philadelphia. Among the 'characters' who appear in the first act is a donkey, always played by one with great effect. He never misses his lines. The chiucc, as my Neapolitan friends might call him, found stage life very attractive, and, having come on, refused to go off—like the aged prima donnas."

"He was too heavy to carry. Nothing could be done. So, amid laughter, the opera had to stop, even as the 'moke' d.d."

"Suddenly an inspiration seized me. I rushed into the wings and gathered up some stage grass, very green and appetizing in appearance. I walked up to the donkey and presented the grass to him. He gazed at it fondly and followed me. I went round the stage with the donkey after me, amid wild cheering, clapping and laughing from the audience. I made the chiucc follow me into the wings and brought him on again amid a whirlwind of applause."

"I then handed him over to the zoological department and took a call for myself and another for the donkey."

"It was the hit of my life. Nothing I have done before or since has ever made such a hit and nothing ever will."

An Endorsement of the Angelus.

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DEAR SIRS:

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Of course, your manufacture of the ANGELUS and of the rolls is for gain:—you are in the business for business reasons; and yet the ultimate result, you must be gratified in knowing (as so constantly is the case in the progress of even selfishly absorbed commerce and trade), is that the world comes into greater knowledge and light and art and facility through these. It is a fine illustration of the method of Providence, over-ruling the forces and the motives and the energies of the world for good and advancement in His developing process called civilization.

I believe the ANGELUS is by all odds the best instrument, and I am a strong partisan when convinced, as I am in this case, by test and experience. You have made possible unused resources of pure pleasure and diversion, and I am grateful.

Very sincerely yours,

REV. ALFRED J. P. MCCLURE,

Assistant Treasurer and Financial Agent,
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COMPOSERS' LETTERS BRING HIGH PRICES

AUTOGRAPHS OF BEETHOVEN, BERLIOZ, CHOPIN, HAYDN AND OTHERS AT AUCTION IN BERLIN.

Missive from Gluck Brings 4,000 Marks and Thirty-three from von Bulow 200 Marks—Humperdinck Writing Valued at 24 Marks.

BERLIN, March 1.—The auction sale of the autograph collection of Alexander Meyer Cohn, the dead banker, recently held here, brought to light a number of exceedingly interesting musical documents. A letter from Beethoven, addressed to Zelter, dated March 25, 1823, in which the composer of the "Missa Solemnis" offers this work to the director of the Berlin Singakademie, brought 750 marks. Another letter of Beethoven brought 800 marks. A letter of Bizet was sold for 160 marks and a similar price was paid for three missives by Berlioz.

Two letters from Brahms brought 105 and 200 marks, respectively, and a collection of thirty-three letters of Hans von Bulow was sold for 200 marks. A letter of three pages, written by Chopin to the famous music publishers, Breitkopf & Haertel, with a number of musical annotations, brought 1,000 marks. A missive by Gluck, addressed to Prince Kaunitz brought 4,000 marks and Haydn's letter, addressed to "Mlle. Leonore," brought 1,710 marks.

Other composers did not fare so well. For a letter by Humperdinck was knocked down for 24 marks. Two letters by Felix Mendelssohn-Bartholdy brought 220 and 350 marks, respectively. A letter from Mozart, in which he asks for the loan of one or two thousand gulden for one or two years, brought 1,108 marks and two letters of Richard Wagner, dated 1859, brought 360 marks and one of 1873 310 marks.

"WILLIAM RATCLIFF" SCORES A SUCCESS

Lyrical Version of Heine's Romance Receives First Presentation at Nice, France.

NICE, FRANCE, March 1.—"William Ratcliff," a lyric tragedy in four acts, based upon the romance of Heinrich Heine, set to music by Xavier Leroux, scored a triumphal success on its first presentation here. The performance was under the direction of the composer, and created unbounded enthusiasm, not only because of the beauty of the music and the originality of the orchestration, but because of the tremendous tragedy of the German poet, splendidly adapted for the musical stage by Louis de Gramont.

The role of Ratcliff was taken by M. Delmas, whose sonorous voice and impressive style was most suited to the part. Mme. Heglen was the Marguerite, Mlle. Mastio the Marie, M. Zocchi the Douglas and M. Aumonier an imposing MacGregor.

NORDICA TO SING IN VIENNA OPERA

Is Not Certain About Metropolitan Engagement for Next Season.

Mme. Nordica has been engaged to sing Isolde in "Tristan and Isolde" next Autumn in Vienna. She will also sing all the three Brunnhildes of the Ring.

This will be the first time she has sung the opera in Vienna, although her impersonations of these characters are famous in Berlin.

The prima donna was seen in her apartment, at No. 121 Madison avenue.

"About the opera here," said she, "I cannot yet speak, inasmuch as negotiations with Mr. Conried are still pending. The Vienna matter is settled. What may be of more general interest is that in mid-Lent I shall give a recital either at Carnegie Hall or at the Metropolitan Opera House."

GWILYM MILES,

PAUL DUFAULT

FROM BEYOND THE SEAS

Vivien Chartres, daughter of John Chartres, a London newspaperman, and of Annie Vivanti Chartres, one of whose plays was produced in New York City some years ago, has captured the musical world of



VIVIEN CHARTRES.

Remarkably Gifted Child Violiniste De-lighting Europe.

London, Vienna and Berlin by her remarkable violin playing. She is ten years old, and on the Kaiser's birthday played Bruch's Concerto so superbly that the German Emperor, who was her chief auditor, complimented her in unstinted terms. She is a pupil of Professor Sevcik, and aside from a remarkable technique, possesses rare musical temperament.

Mme. Blanche Marchesi, daughter of the famous teacher of that name, sang in Bechsteinsaal, Berlin, recently, and did not please the critics. She sang selections by Mozart, Purcell, Bach, Handel, Gluck, Scarlatti, and others. This was Mme. Marchesi's first appearance in Berlin in ten or twelve years, and the critics declare that her voice is devoid of youthful freshness and softness, and that her enunciation is not clear.

Mlle. Renee Chemet, a French violiniste, created much favorable comment by her playing at a recent concert in Berlin. Her tone is declared to be full and melodious and her technique considerable.

Eugene D'Albert is continuing his successful career as a composer. His opera "Tiefland" was performed in Magdeburg, Germany, last month, and proved so successful that the composer was forced to respond to numerous curtain calls.

Italy has taken up Humperdinck's "Hansel und Gretel," and during February it was performed at Trieste, Modena, Brescia and Cremona.

MAX REGER'S MUSIC PRECIPITATES RIOT

Disturbance at Concert Ends in Charivari Before Critic's House.

MUNICH, March 1.—During a recent concert here, at which Max Reger's music furnished the principal portion of the programme, there was a violent disturbance, caused by the foes and friends of the composer.

Afterwards, a band of young men paraded the streets with torches; they serenaded Reger and Mottl, who had conducted the "Sinfonietta"; then they provided themselves with tin horns and kettles, and had a charivari before the house of a critic who had spoken disrespectfully of Reger. But the critic got even with them. The next day he printed this notice:

"I herewith desire to express my cordial thanks to those members of the Max Reger community who rejoiced me with a serenade, in which, so far as I could make out, fragments from the master's 'Sinfonietta' were reproduced in a highly characteristic manner."

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The first presentation of "L'Ancetre," a new lyric drama in three acts by M. L. Auge de Lassus, with music by Saint-Saens, was produced at Monte Carlo on January 24, the role of Margherita being taken by Geraldine Farrar, the Boston singer.

The total receipts of the Opera Comique in Paris during January for forty-one performances were fr. 289,832, or 7,069 francs for each performance. The largest receipts were for "Fidelio," given on January 20, and amounting to 9,500 francs. The smallest receipts were on January 10, when "Les Pêcheurs de Saint-Jean" and "La Coupe Enchantée" were produced. On that date the box office took in only 3,204 francs. The average receipts for each performance during January, this year, were 126 francs greater than during the corresponding period of 1905.

Mme. Kinuk, a native of India, gave a piano recital at Steinway Hall, London, last month, her programme including Grieg's Sonata in E minor, Schumann's "Carnaval," and in a group of pieces of Chopin. She showed a good technique and some ability, but was too nervous to do herself justice. It is said that she is the first woman of her race who has played the piano in public.

Breslau is to have a Saengerbundfest in 1907, and is making preparations to accommodate the crowds expected. The city is erecting a wooden hall 130 metres long, 56 metres wide and 30 metres high, which will accommodate 8,000 singers and 20,000 auditors.

Felix Mottl has discovered a phenomenal young singer, Mira Korosec, whom he has engaged for the Munich Opera.

Mme. Ackte of the Paris Opera, created a sensation on her appearance at the Deutsches Theater in Prague recently, her "La Tosca" taking the town by storm.

Alexander Colbertson, the twelve-year-old son of A. J. Colbertson of Oil City, Pa., appeared at a recent Philharmonic concert in Prague and made an excellent impression by his violin playing. Another American violinist who has pleased the Prague critics is Amy Lewy of San Antonio, Tex., who was brilliantly successful in Dvorak's Concerto, which she played at a Wednesday evening musicale of the Anglo-American Club.

Moritz Moszkowski conducted a concert recently at the Salle Erard, Paris, at which Ossip Gabrilowitsch was the soloist.

The Stern Singing Society gave a concert at the Philharmonic, Berlin, a fortnight ago, at which "Appalachia," by Frederick Delius, was given for the first time. The chief theme is a negro melody from the lower Mississippi Valley, and is handled with great skill. The symphony is painted in glowing colors, but it is a trifle too long.

PEROSI'S BOOM ENDED.

Oratorio Composer's Concert Hall Offered for Sale in Bankruptcy Proceedings.

MILAN, ITALY, March 7.—The star of Don Lorenzo Perosi is beginning to set. While this ecclesiastical composer was at the height of his fame, his admirers formed a Societa del Salone Perosi, and converted the Church of St. Maria della Pace into a concert hall in order that Perosi's oratorios might be produced there.

The public did not respond and the society was declared bankrupt. Its property was put under the hammer, but no one would bid for it and it is still on the market.

TO ADORN MUSICIANS' GRAVES.

Tombs of Mozart, Beethoven and Schubert to Be Beautified.

VIENNA, March 6.—The cemetery where lie the bodies of Mozart, Beethoven, Schubert and other illustrious dead will soon be graced by a cathedral costing \$1,000,000.

The church will be of imposing proportions, with a dome surmounted by a gilded cross rising 200 feet above the ground.

Mme. H. von
VOCAL

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ONCE FAMOUS SINGER NOW LONDON OUTCAST

MARION SALTER, CONCERT ARTISTE, ARRAIGNED IN POLICE COURT ON CHARGE OF THEFT.

Tells Pathetic Story of Man's Treachery, Desertion and Her Subsequent Fall Through Drink.

LONDON, March 6.—It is not so long ago, as time runs, that Marion Salter was a popular singer on London's best concert platforms, notably Steinway Hall, but some years ago she disappeared, her voice was heard no more, and now she has reappeared, not to charm an audience with her voice, but as a poor, homeless, broken wanderer.

It was in the dock of the police court at Westminster the other day that the tragedy of her life was unfolded when she pleaded guilty to stealing a pair of boots. Poor Marion Salter spoke in refined tones and all in court could see she was no ordinary, homeless creature of the streets.

With tears the woman confessed that her present degradation was due to drink. From the dock she handed a well-written statement to the clerk. In this she said she was a reduced gentlewoman, rendered homeless and reduced to extreme poverty by the wrongdoing and treachery of a rich man who had solemnly promised her marriage, but he broke faith and married some one else, after playing with her heart and affection for nearly seven years.

She had been a broken-hearted, despairing woman ever since, and, with neither kith nor kin to protect or shelter her, she had endured semi-starvation and homelessness, and, maddened by the cruelty and neglect of her fellow creatures, she had foolishly given way to drink to drown her troubles, but she earnestly begged for mercy on account of the great suffering and fierce temptation she had to battle with.

After hearing her pathetic story read, the Magistrate said he regretted he had no alternative but to hold her for trial.

"SARRONA" A SUCCESS.

Opera by American Composer Produced in Florence, Italy.

FLORENCE, ITALY, March 2.—"Sarrona," an opera by Legrand Howland, an American composer, was produced last night at the Teatro Alfieri and was well received.

Two Americans took the leading parts—Josephine Schaffer, formerly of the opera school at the Metropolitan, and Marguerite Cain, a pupil of Mr. Howland's.

The opera is in one act and two scenes, and the action takes place in India.

Mr. Howland for seven years was musical director of St. Joseph's Church in Paris, and in 1898 produced his first opera, "Nita," at Paris and Monte Carlo.

Spalding's Tour Ends.

PARIS, March 6.—Albert Spalding, the young American violinist, has just finished a tour of French cities, embracing Nice, Marseilles, Nismes, Lyons and Bordeaux. His tour was most successful and he has now returned home to his parents in Florence, where at the end of the month he will give a concert with the famous composer, Saint-Saens.

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CONRIED ON STAND AS HIS OWN WITNESS

DECISION RESERVED IN CASE TO
TEST VALIDITY OF SUNDAY
CLOSING LAWS.

Director Admits That Verdi's "Requiem" Was
Better Sung at the Metropolitan Than in
Churches.

The case of Heinrich Conried, who is charged by the police with violating the Sunday concert law by producing Verdi's "Requiem" Mass on the night of February 11, came up for trial before Justices Deuel, Olmsted and McKean, in the Court of Special Sessions, New York, March 7. Herr Conried was represented by former Judge Dittenhoefer, while Assistant District Attorney Krotel appeared for the prosecution.

Policeman Lammon took the stand and told briefly of attending the concert. He said the stage was set with chairs, that the singers wore no costumes and that there was no curtain used.

Then Mr. Conried took the witness stand. The manager repeated the statement that no scenery or costumes were employed and no curtain used. Then his attorney took him in hand.

"Is it not true, Mr. Conried," he asked, "that Verdi's 'Requiem' is performed in churches and on the most solemn occasions, just the same as it was performed in the Metropolitan Opera House?"

"Yes," replied the Herr Direktor, "only it was performed much better in the Opera House."

There was a laugh at that, and then former Judge Dittenhoefer continued:

"Is it not true that professional singers are employed in churches?"

"Yes," was the reply.

"But there is no charge for admission to churches," interjected Mr. Krotel.

"Isn't the plate passed around?" queried Mr. Dittenhoefer in reply.

"I object to that," said Mr. Krotel with a laugh, and the Herr Direktor left the stand.

Conried's counsel then read a brief he had prepared, pointing out that the performance of Verdi's "Requiem" did not violate any of the provisions of the city charter or the Penal Code relative to Sunday concerts.

Mr. Krotel replied that he would concede that fact, but that he thought Mr. Conried might possibly be amenable to the laws under Section 263 of the Penal Code, which forbids any one from doing any work on Sunday, except for charity or through necessity. He asked for time to submit a brief on the subject, and the case was postponed until next Tuesday.

MR. STOJOWSKI'S RECITAL.

Pianist Gives Creditable Performance at
Second New York Appearance.

Sigismund Stojowski gave his second New York piano recital in Mendelssohn Hall, March 7, before a large audience. His performance on this occasion was even more brilliant than that of his first appearance. Among his offerings were Beethoven's Appassionata Sonata; Mozart's Rondo in A minor; Schumann's "Carnaval"; Chopin's C minor Nocturne, A flat Ballade and four studies; Stojowski's Variations on a Cracovian theme; Liszt's "Au bord d'une Source" and E major Polonaise.

Although at times lacking a proper discovery of an artistic accentuation in his expression, Mr. Stojowski played with a wide range of tonal coloring and smooth, skilful execution.

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TWO-PIANO RECITAL IS GIVEN IN BOSTON

Harold Randolph and Ernest Hutcheson
Present an Entertaining Programme
in Steinert Hall.

BOSTON, MASS., March 7.—A recital for two pianos was given in Steinert Hall yesterday afternoon by Harold Randolph and Ernest Hutcheson. The popularity of this form of musical entertainment manifested itself both in the size of the audience and in the enthusiasm displayed.

Goldberg's Variations of a Bach composition in G major were presented in abbreviated form, because of their extreme length in the original; only thirty variations were performed. The two musicians displayed an admirable unity of execution, performing in perfect harmony Bruch's Fantasia in D minor, Schumann's Andante with variations in B flat major, and Reinecke's Impromptu on a theme from Schumann's "Manfred."

The descriptive number of Saint-Saens's "Danse Macabre" was nicely interpreted, and the thoroughly enjoyable programme closed with Wagner's "Ride of the Valkyries," from "De Walkure," arranged for two pianos by Mr. Hutcheson.

SOUSA TO TOUR AUSTRALIA.

American Composer and His Great Band
to Sail Next December.

John Philip Sousa, the well-known composer and director of the famous band bearing his name, has signed a contract with the agent of J. C. Williams, of Australia, to take his entire band to the Antipodes in December for a twelve-weeks' tour.

Early next season the band will tour to the Pacific Coast, and will sail for Australia in December. Sixty musicians and at least three women soloists will make the Australian tour.

"THE MUSIC MASTER" PROSPERS

Klein's Great Play Given for 500th Time
at the Bijou Theatre.

The five hundredth performance of Charles Klein's "The Music Master," with David Warfield in the title role, was celebrated at the Bijou Theatre, New York City, on March 6. As usual, the playhouse was crowded to the doors, and Mr. Warfield was forced to make a speech, being followed by David Belasco, the producer of the play.

So successful has Mr. Klein's play been, that Mr. Belasco has decided to keep it at the Bijou Theatre practically all of next season—a most extraordinary tribute to the vitality and worth of the play, and the histrionic ability of Mr. Warfield.

New Society for Musicians Proposed.

SALT LAKE CITY, March 5.—A move is on foot to organize the musicians of Salt Lake into a body of workers for each other's interests. This organization will have a president, vice-president, secretary and manager. The regular members will be professional musicians. Honorary members will be composed largely of interested parties. In time regular rooms will be fitted up, where receptions may be held and visiting musicians entertained.

BOSTON QUARTETTE CONCERT.

Mme. Olga Samaroff Assists at Delightful
New York Performance.

Mme. Olga Samaroff was the assisting soloist at the third concert of the Boston Symphony Quartette, in Mendelssohn Hall, New York, March 7. Max Reger's trio for violin, flute and viola was presented here for the first time. The performance of this work disclosed an extraordinarily delicate style, full of the refinements of contrapuntal device, employed in a natural and free manner.

Strauss's sonata for violin and piano was delightfully interpreted by Mme. Samaroff and Professor Willy Hess. Both artists played in the characteristic manner that has won them so high a rating among contemporaneous musicians. Beethoven's E flat Quartette, No. 127, so seldom performed in concert, was played effectively by the quartette.

MARIE NICHOLS WILL PLAY CHAMBER MUSIC

American Violiniste to Appear as Soloist
at Concert in Chickering Hall, Bos-
ton, March 18.



MARIE NICHOLS.

The Young Boston Violiniste.

BOSTON, March 7.—Marie Nichols, the young American violiniste, whose artistic triumphs abroad and in this country this season have given her a considerable reputation, will be heard here March 18 at the Sunday Chamber Music Concert in Chickering Hall. Miss Nichols has appeared as soloist with nearly all the large symphony orchestras, and her work has been characterized by rich tone, clean technique and elegance of style and bowing.

Miss Nichols has a charming personality which manifests itself delightfully in her performances, and has gained for her many appreciative friends. Her foreign successes won her the favor of critics in Germany, England and France. Commenting upon her debut in Berlin, in October, 1903, the "Staatsburger Zeitung" said: "To a smooth, rich tone she adds a reliable technique, supported by a sure, forceful bowing. Her interpretations were characterized by unusual intelligence, and the performance was worthy of the highest recognition."

Hoffman's Left-Hand Etudes.

August W. Hoffman, a New York pianist and teacher, is the author of "Twenty-eight Melodious and Instructive Left-Hand Etudes for the Pianoforte." It is a most interesting collection.

SECOND CONCERT OF BUFFALO GUIDO CHORUS

SETH CLARK'S ORGANIZATION, AS-
SISTED BY JANET SPENCER,
HEARD TO ADVANTAGE.

Chorus Sings Goldmark's "Spring's Meshes" for
the First Time, Showing Decided Improvement
Over First Hearing.

BUFFALO, N. Y., March 5.—The Guido Chorus, under Seth Clark's direction, gave its second concert of the season at Convention Hall, on February 27, before a large audience. The assisting artists were Janet Spencer, of New York, mezzo soprano; Wilhelm Kaffenberger, organist, and Prescott Le Breton, accompanist.

Miss Spencer was somewhat disappointing, and she did not always sing true. She has a splendid voice, but seems to be a little careless.

Her selections were the aria from Bembo's "Death of Joan of Arc," and song by Chadwick, Whelpley and Hahn, to which she added as encore "Hill's o' Skye," by Victor Harris, and a little song called "Disappointments." She sang with noble dignity and pathos Chadwick's "Ballad of Trees," and the "Master," and then proved her versatility by her piquant archness in Whelpley's "Dinna' Ask Me."

The programme contained several numbers which the Guido Chorus has sung at previous concerts, and in these was done some of the best work. The "Cavalier Tunes of Bantock," which were rousing indeed; Osgood's "In Picardie," sung in very beautiful fashion and demanded again by the audience; Buck's "Blue Bells of Scotland," all these were old favorites ever new and pleasing. An unfamiliar chorus by Carl Goldmark, "Spring's Meshes," was also sung in graceful style and was encored. In a quaint folksong, "The Little Mouse," by Engelberg, taxing demands were made upon the precision of the singing. The clean, incisive singing of the detached words by the eighty-three men in the chorus showed a gain in unanimity over any former work. Improvement was also evident in the gradations of expression, crescendos and decrescendos being better proportioned than ever before.

Harry C. Scheurmann, tenor, of Worcester, Mass., has secured the position of tenor in the Columbus avenue Second Universalist Church of Boston for the coming church year.

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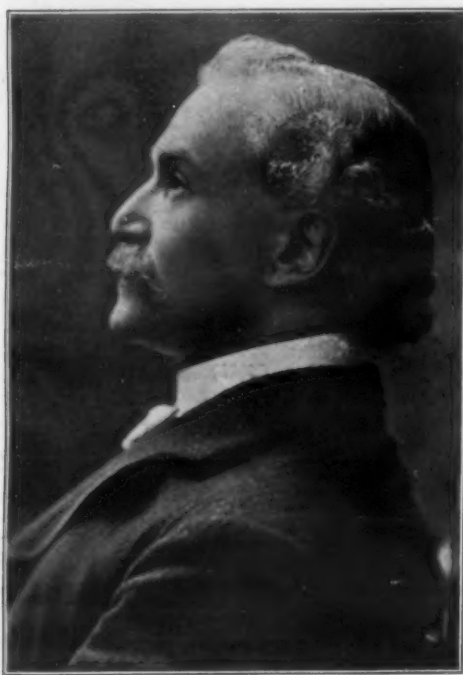
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STRAUSS EXCORIATED BY HERMANN KLEIN

COMPOSER OF "SALOME" DESIGNATED AS MUSICAL DEGENERATE BY CRITIC AND TEACHER.

Likens Him to Satan and Declares Him to Be the Evil Genius of Music—Says He Wallows in the Mire of the Vulgarly Sensational.

Declaring Richard Strauss to be the evil genius of modern music, Hermann Klein, well known as a musical critic, and the teacher in various branches of vocal music of Adelina Patti, Mme. Galski, Mme. Schumann-Heink, Fritz Scheff, Suzanne Adams and Ben Davies, excoriates the great German composer in the March number of "The Theatre" as a musical degenerate of the worst type.



HERMANN KLEIN.

Noted Critic and Teacher Who Excoriates Richard Strauss's "Salome."

"Must the famous German composer be likened to the fabulous Satanic personage who would have been the good angel of the universe, had not overweening pride and ambition converted him into the paramount influence for harm?" he asks. "Strauss's power is colossal, and, knowing it, he abuses it to crush out the sweetness, the fragrance and the grace from one of the divinest of human attributes. He possesses an ample creative gift; yet, even as he creates, he destroys. He refuses free reign to his inspiration—what is worse, he forces its offspring to an abortive birth, and he clothes the monstrosities which result therefrom in the garments of the misshapen, the repellent and the loathsome.

"It was not always thus with Richard Strauss. Before he began to indulge in exaggerated extravagances there was in his works a great deal to arouse admiration, if not respect; but the recognition of whatever is interesting, clever and original in his songs and earlier symphonic poems ought not to blind us to the fearful ease and rapidity of his *descensus Averni*. His opera 'Salome' throws a vivid light upon the possibilities of this artistic degeneracy. Music which embodies the absolute antithesis of the art of Mozart and Beethoven,—a sort of crazy, demoralized development of the method adopted by Wagner, here finds its vehicle in an abominable, unsavory drama evolved by Oscar Wilde from the so-called Biblical story of Salome, Herod and John the Baptist."

Mr. Klein proceeds to deal with the libretto in the plainest of English, and then asks: "Has the advanced protagonist of up-to-date programme music grown so base, so barren of ideas after his cacophonous delineations of delirium and death, insanity and domestic squabbles, that a new and more stimulating source of inspiration became indispensable? Or was he willing merely to wallow in the mire of the vulgarly sensational and drag his art down with him to the depth of a fresh abyss? He had already debauched the modern orchestra; perhaps he thought it was the time to do as much for the music drama."

Mr. Klein has done much for music in London and in New York, and his remarks against Strauss will be read with interest, because of Mr. Klein's absolute independence

and splendid record. He was born in Norwich, England, in 1856, and, after preliminary education there and in London, he studied singing under Manuel Garcia, and began his career as music critic in London in 1877, serving on the "Sunday Times" until 1901. In 1887 he was appointed professor of singing at the Guildhall School of Singing in London, remaining there until December, 1901, when he came to New York. He is Past Grand Organist of the Grand Lodge of English Free Masons, and a composer of several songs and piano compositions, as well as the author of "Musical Notes" (annual), from 1886 to 1889, and "Thirty Years of Musical Life in London," published in 1903.

He is a brother of Charles Klein, the famous American dramatist, whose "Music Master" and "The Lion and the Mouse" scored such remarkable successes within the last year.

CHICAGO SOLOISTS HEARD.

Emil Sauret, Hans von Schiller and Hans Schroeder in Fine Concert.

CHICAGO, March 5.—Emil Sauret, violinist, Hans von Schiller, pianist, and Hans Schroeder, barytone, were the artists at an interesting concert given in Music Hall, last Friday evening. Mr. Sauret delighted his auditors with a brilliant performance of Beclair's "Sarabande and Tambourin," in which he displayed a wonderfully clear tone and much technical skill. With Mr. von Schiller he performed the sonata for violin and piano, of Brahms, in A major, op. 100.

Mr. von Schiller was heard in Liszt's setting of Petrarch's 104th sonnet and "The Dance in the Village Tavern," also of Liszt. Mr. Schroeder sang delightfully songs of Schubert, Cornelius, Mozart, Kaun, Wolf, Ganz and Strauss.

MISS ABBOTT INDISPOSED.

Singer Unable to Take Part in Sunday Night Metropolitan Concert.

Bessie Abbott was unable to participate in the Sunday night concert at the Metropolitan Opera House, March 4, because of a sudden indisposition. Her place on the programme was taken by Mme. Marie Rappold, who sang "Einsam in Trueben Tagen," from "Lohengrin." She was encored enthusiastically.

Henri Marteau, the French violinist, who played beautifully the Concerto in G minor of Bruch, a concertstuck of Schubert and the Bach-Wilhelmj "Ave Maria," was forced to add two extra numbers by the insistent applause. Mr. Burgstaller gave the "Durch die Walder," from "Der Freischutz," in splendid voice, and two pretty love songs as encores. Mr. Plancon, as a final encore, sang "The Palms." Even the orchestra, which played spiritedly under Nahan Franko's baton, was obliged to give an extra number.

MISS ANDERSON'S RECITAL.

Young Boston Pianiste Heard in Delightful Private Musicales.

BOSTON, March 4.—Eudora Anderson, a young pianiste of this city, gave a private recital February 28 at the music room of B. J. Lang, at No. 6 Newbury street, this city. She played with feeling, and displayed excellent technique. The programme included a Prelude from Holberg suite, Grieg; Nocturne, op. 55, No. 1, Chopin; "Elfe," Philipp; "Air de Ballet," Chabrier; Concerto in C minor, largo and rondo, orchestral parts on second piano forte, Beethoven.

Chicago Singer for Leipsic.

CHICAGO, March 5.—Mrs. Jennie Osborn Hannah has won recognition for her artistic merit as well as for her beautiful voice in Germany. She will sing the part of Elizabeth in "Tannhauser" at Leipsic March 18. Mrs. Hannah is to be the guest artist, at the invitation of Arthur Nikisch, the eminent German conductor.

History of New Orleans French Opera.

NEW ORLEANS, March 6.—F. G. de Baroncelli has just published an interesting pamphlet detailing the history of French opera in New Orleans. This form of musical entertainment was introduced here in 1791.

NEW CONVERSE BALLAD IS HEARD IN BOSTON

DAVID BISPHAM SINGS IMPORTANT WORK WITH THE SYMPHONY ORCHESTRA.

"La Belle Dame Sans Merci" Presented for First Time—A Highly Imaginative Creation Ably Performed by Soloist and Musicians.

BOSTON, MASS., March 5.—A programme of unusual interest was presented at the seventeenth concert of the Boston Symphony Orchestra, in Symphony Hall, last Saturday. A feature of the occasion was the performance by the orchestra and David Bispham of Frederick S. Converse's "La Belle Dame Sans Merci," a ballad for barytone, which was given here for the first time in public. This number includes an introduction of melancholy mood and hollow of tonal substance. Ominous drum taps follow, and then the singer begins the ballad. The picture of lake and knight is supplied by the voice, the piping oboe and the delicate string tones. The singer tells the story, and the orchestra maintains the poetic imagery.

Mr. Converse has treated the singer as one more instrument added to his orchestra. His tones narrate and give the clue, while the instruments impart the mood and bring the atmosphere and color to the imagined picture. The composer displays a gratifying command of orchestration. The text is from the original version of Keats's famous poem.

Mr. Bispham sang the pretty legend "Elfinland," from Marshner's moribund opera, "Hans Heiling." He gave this number with admirably clear enunciation, keen understanding and expression. The orchestra played as one instrument throughout the performance, and Richard Strauss's "Italian Fantasia" was performed brilliantly.

LHEVINNE'S FIRST RECITAL.

Great Pianist to Be Heard in Carnegie Hall, March 11.

Josef Lhevinne, the great Russian pianist, will give his first recital in Carnegie Hall, to-morrow afternoon, March 11. His programme will consist of:

Prelude and Fugue, Bach-D'Albert; Sonata, op. 24, Weber-Hanselt; Toccata, Schumann; Impromptu, G major, Schubert; Presto, E major, Mendelssohn; Polonaise, F sharp minor, Chopin; Nocturne, C major, Grieg; Etudes, A flat major, C minor, op. 64, Moszkowski; "Loreley," Liszt, and "Blue Danube" walse, Schultz-Eveler.

MISS TUDOR ENGAGED BY BROOKLYN CHURCH

Well-Known Soprano Singer Has Achieved Remarkable Success in Both East and West.

Bessie Tudor, who is well-known both in the East and West as a lyric soprano, has just been engaged for a year, beginning May 1, as soloist in the Lafayette Avenue Presbyterian Church, of Brooklyn. Miss Tudor is a Van Wert, O., girl. She is gifted with a refined, intensely musical temperament, and possesses a rich, sweet voice of good compass. Added to these qualities she has a natural, graceful and winning stage presence.



BESSIE TUDOR,

Well-Known Soprano Engaged by a Brooklyn Church.

Miss Tudor was graduated in voice and harmony from the Ada University in 1897, and has since studied for the concert and oratorio stage with David Davis, of Cincinnati, O. She has an extensive repertoire of the best known oratorios and song classics, and, although she is but a young girl, she has captivated audiences wherever she has appeared by her excellent renditions of the soprano roles in several of Handel's, Haydn's and other oratorios, as well as in song recitals.

She recently sang with the Dr. Joseph Parry Concert Company, with but a few moments' notice, substituting for Mme. Ashworth Hughes, the London soprano, who was indisposed, and taking her part in the concerted numbers as well as in the solo parts on the programme to Dr. Parry's entire satisfaction.

New Easter Music

SONG	Price
DRESSLER, LOUIS R. Christ is Risen. (With Violin.) High voice in F (E— \sharp or \flat). Medium voice in D (c— \sharp —F— \sharp or \flat) Pleasingly melodious number, with good points of climax, and an attractive violin part.	.60
ANTHEMS	Price
BRACKETT, FRANK H. 11,509. Lift Your Glad Voices (Carol-Anthem) An easy, tuneful number, in pleasing rhythm.	.12
CLOUGH-LEIGHTER, H. 11,515. Break Forth into Joy Dignified and strong, well knit and impressive.	.16
MACFARLANE, WILL C. 11,517. In the End of the Sabbath S or T Not difficult, musically, and with well-contrasted episodes.	.16
MARZO, EDUARDO 11,512. Come, See the Place where Jesus Lay Attractive in melody and harmony, singable and not difficult.	.12
NEIDLINGER, W. H. 11,511. Welcome, Happy Morning Brightly melodious, simple, and with pleasing solo passages.	.12
SPENCE, WM. R. 11,513. Come, Sing We Loud Hosannas A jubilant, well-rhythmed anthem of moderate length.	.12
WOELTGE, ALBERT 11,519. Christ our Passover T & A An effective number of moderate difficulty.	.16
CAROLS	Price
CLOUGH-LEIGHTER, H. 11,503. Christ the Lord is Risen To-day (Processional) In well-sustained march rhythm, with inspiring melody.	.10
11,504. Hark, Ten Thousand Voices Sounding (Processional) A stately, yet vigorous carol, richly harmonized.	.10
11,514. Triumphant Bells (Unison) A persistent bell-figure, ingeniously treated, is the basis of this carol.	.10
MANNEY, CHARL'S FONTEYN 11,502. Ring Out, Ye Bells Melodious and strongly rhythmed, and in bright spirit.	.10
NEIDLINGER, W. H. 11,510. Easter Chimes (Unison) A cheerful melody in simple, straightforward style.	.10
NEVIN, GEO. B. 11,508. The Day of Resurrection (Processional) Vigorous march tempo with melodious part-writing.	.08
STORER, H. J. 11,395. Rejoice, the Lord is King (Processional) A spirited number, well written and direct.	.08

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(First American Production
in English)
LA BOHEME
FAUST
TANNHAUSER

NEW CHORAL SOCIETY HEARD IN ST. LOUIS

AMPHION CLUB MAKES ITS DEBUT
UNDER DIRECTION OF ALFRED
ROBYN.

Mme. Shotwell-Piper, Soprano, and Leo Schulz, 'Cellist, Assist in Presentation of an Attractive Programme—Concert a Success.

St. Louis, March 1.—The Amphion Choral Club made its debut under the direction of Alfred Robyn, in a concert at the Odeon last Tuesday night. The soloists were Mme. Shotwell-Piper, soprano, and Leo Schulz, 'cellist.

A well-balanced and interesting programme was presented by the organization in a manner that established it as a potent factor in the musical life of this city. Mr. Robyn succeeded in producing highly artistic results in the choral numbers, which were marked by rich tone and spirited precision.

Both soloists were eminently successful in their contributions. The programme included: (a) "America," Charles C. Allen; (b) "Motto Song," George Alfred, the Amphion Club; for 'cello—Fantasie "La Fille du Regiment," Servais, Leo Schulz; "On the Sea," Buck, the Amphion Club; for soprano—"Jewel Song," from "Faust," Gounod, Mme. Shotwell-Piper; (a) Concert Andante, Schumann; (b) Vito Spanish Dance, Popper, Leo Schulz; Winter Senenade, C. Saint-Saens, the Amphion Club; (a) "April's Here," Ronald; (b) "Swallow, Roving Swallow," Davis, Mme. Shotwell-Piper; (a) "The Lake," Schumann; (b) "A Southern Song," Christy, the Amphion Club.

The list of box holders for the season is as follows:

Mrs. S. M. Dodd, Leon Bratt, Murray Carleton, D. R. Calhoun, J. L. Carleton, Hanford Crawford, J. W. Dougherty, L. D. Dozier, S. C. Elgar, Mrs. S. H. Fullerton, C. H. Huttig, W. J. Kinsella, R. C. Kerens, Charles W. Knapp, Doctor F. J. Lutz, A. B. Lambert, Elias Michaels, Philip Medart, J. T. McCasland, N. W. McLeod, William F. Nolker, Saunders Norvell, Byron Nugent, C. H. Spencer, J. C. Van Blarcom, C. P. Walbridge, Rolla Wells, George M. Wright, Geo. Warren Brown.

SALT LAKE CITY CONCERT.

Glenn Hall, Lydia Sterling and Arthur Shepard with Orpheus Club.

SALT LAKE CITY, UTAH, March 6.—The first concert of the Orpheus Club for the current season took place last evening at the Salt Lake Theatre, with Lydia Sterling, contralto; Glenn Hall, tenor, and Arthur Shepard, pianist. With this fine array of talent, there is little wonder that the concert was one of the most important events of the city's musical season.

The programme of choral numbers included Sullivan's "The Long Day Closes," Nevins' "Let Not Thine Eyes," Parker's "My Valentine," and "My Lady Chloe." Mr. Hall was heard in Goring Thomas's "O, Vision Entrancing," from the opera "Esmeralda;" a recitative and aria from Mendelssohn's "Elijah," and two little Irish songs by Lohr. Mme. Sterling was heard in an aria from "Mignon," and a group of songs which she presented charmingly.

Brockton Choral Society Soloists.

BROCKTON, MASS., March 5.—The soloists for the coming presentation of Verdi's "Aida," under the auspices of the Brockton Choral Society, were announced today as follows: Louise Ormsby, soprano; Mme. Isabelle Bouton, contralto; Edward Johnson, tenor; L. B. Merrill, basso, and William H. Kenney, basso. The selection of the barytone has not yet been made. The festival will be under the direction of Conductor Emil Mollenhauer.

GEORGE PROCTOR PLANS AN EXTENDED AMERICAN TOUR

EMINENT BOSTON PIANIST, A PUPIL OF LESCHETIZKY, WAS INTRODUCED TO MASTER
BY PADEREWSKI



GEORGE PROCTOR.

A Pupil of Leschetizky, Now Before the American Music World.

BOSTON, March 5.—Among the younger concert pianists and teachers of this city, none occupies a more prominent position than George Proctor, whose efforts and hard work during the last nine years since his return from four years of study abroad have been productive of the best results. He has been heard in many recitals and with the best musical organizations in the country.

Mr. Proctor believes strongly in "America for Americans," and a more thoroughly American artist would be hard to find. He was born in Boston in 1874, and has spent practically all of his time here.

At the age of twelve years, Mr. Proctor became a chorister in the Church of the Messiah, where John C. Warren was the organist. He remained in this position for three years, and when still a lad of fifteen he began playing the organ in the Church of the Redeemer. For two years he was organist at this church, and then he returned to the Church of the Messiah to take the place of his old master, Mr. Warren.

Mr. Proctor made his first trip abroad in 1892, and shortly after his arrival on the

other side he played before Paderewski, who took an interest in the young pianist, and gave him a letter of introduction to Leschetizky in Vienna. Mr. Proctor describes the next four years as among the most delightful in his life. He was taken into the home of the great Vienna teacher almost as a son might have been. He was on an entirely different footing from that of the ordinary pupil, and always accompanied his master on his Summer journeys for recreation and rest.

At the close of his period of study in Vienna, Mr. Proctor returned to Boston to become a teacher and pianist and to continue his studies. He is now connected with the faculty of the New England Conservatory of Music, and has also a large clientele outside of this institution.

Mr. Proctor has played with the Boston Symphony Orchestra, Theodore Thomas's Orchestra of Chicago, the New York Symphony Orchestra, the Kneisel Quartette and many other organizations as soloist. He has a large number of recital and concert dates for the balance of the season. One of his recent Boston appearances was at a Chickering Sunday Chamber Concert, and another was at one of the series of concerts at the Somerset Hotel. He is contemplating making an extended American tour next season.

Anita Rio in Somerville, Mass.

BOSTON, March 5.—Anita Rio was the soloist at a concert of the Orpheus Musical Club in Somerville Thursday night. The chorus was under the direction of James W. Calderwood, and the programme was effectively presented. Mme. Rio was accorded a hearty reception. She sang in fine voice the "Jewel Song" from Gounod's "Faust;" an aria from Mozart's "Marriage of Figaro;" selections from Schubert and Purcell, and the obligato in the quintette from "Prince Pro Tem."

Philadelphia Orchestra in Lancaster.

LANCASTER, PA., March 7.—The Philadelphia Orchestra, under the direction of Fritz Scheel, gave a concert here in the Fulton Opera House, last night. An interesting programme was presented and the musicians were accorded an enthusiastic reception.

FRANKO'S LAST CONCERT OF OLD-TIME MUSIC

PROVES MOST INTERESTING OF
THE SERIES GIVEN IN MEN-
DELSSOHN HALL.

"Pyramus and Thisbe" Principal Number of a
Delightful Recital in Which Conductor and
Orchestra Acquitted Themselves Creditably.

The last concert of old-time music, given under the direction of Sam Franko at Mendelssohn Hall, on March 8, contained four numbers of considerable interest. The first was a Prelude by Leonardo Leo, entitled, "St. Helena at Calvary," the story of which deals with the tradition recorded by church historians of the visit of Empress Helena to the holy places in Jerusalem in the fourth century. The libretto was written by Metastasio in Vienna in 1731, and first composed by Caldara. Leo's version, which he calls an "oratorio," was set originally for strings, two oboes and two horns; flutes and clarinets were added later.

The second number was a solo cantata by Bach, of which this composer wrote only eight. There are three for soprano, three for mezzo-soprano or contralto, one for tenor and one for basso, the last one of which was heard at the Franko concert. It was composed for the nineteenth Sunday after Trinity in either 1731 or 1732, and is singularly modern in harmonization, and in the dramatic descriptiveness of its instrumental parts.

The third number was a symphony by Franz Xaver Richter. It was new to the local music world, and is in three movements, simple and clear in form, of which the first and third are in A major and the second in E.

The last number was "Pyramus and Thisbe" in a ballet by Johann Adolf Hasse. It was composed in Vienna in 1769 and tells the story of the Babylonian lovers which Shakespeare travestied in his "Midsummer Night's Dream." Pyramus and Thisbe, the handsomest youth and fairest maiden in all Babylonia, lived in adjoining houses in the city in which Semiramis reigned. They loved each other and would fain have married, but cruel parents forbade. One day they agreed that they would meet at night at the tomb of Ninus,—he who had been husband of Semiramis. The one who arrived there first was to await the other under a certain mulberry tree which grew near a fountain. Impatient love drove the maiden out first; but, as she rested under the tree, she saw a lioness approaching the spring to drink. She fled for safety to the hollow of a rock and in her flight dropped her veil, which the lioness found and tossed and rent it with bloody mouth. When Pyramus came there lay the ensanguined veil before him. So he slew himself with his sword; and his red blood spurted upon the berries of the tree, and sunk into the ground, and mounted upward again with the sap, and the white berries all became incarnadined. Thisbe's great love soon drove away her fear and she returned to the trysting place, only to find her lover dying beside the tell-tale veil. And she, understanding, plunged the sword into her bosom also, and her breath went out of her carrying a prayer that she be buried in a common grave with her beloved and that the berries of the tree be memorials of their blood. The gods heard and granted; purple is the mulberry to this day.

The orchestra, under the intelligent direction of Mr. Franko, played delightfully, especially the Hasse number.

Charles Gilbert Spross was at the piano. Julian Walker sang the basso solos acceptably and the chorus of the Society for Ethical Culture assisted.

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A FEW OF MY PATRONS:—Kubelik, Ysaye, Hollman, Gerardy, Musin, Kneisel, Cesar Thomson, Mannes, Sarasate, Gregorowitsch, Kunitz, Thibaud, Kreisler, Sauret, Ondricek, Veevey, Arnold, Elsa Ruegger, Sislavsky, Bendix, Hasselbrink, Kocian, Marteau and Loeffler.





Emil Dillman, a Brooklyn pianist, gave a recital March 8 at the Pouch Gallery, 345 Clinton avenue, Brooklyn.

Mme. Galski gave her last concert in San Francisco, March 4, in the Tivoli Opera House, before a large audience.

Susan Metcalfe delighted an audience in Memorial Hall, Providence, R. I., February 27, when she was heard in a song recital.

Raoul Pugno gave a piano recital in Gray's Armory, Cleveland, March 1, presenting an attractive programme in a delightful manner.

The first session of the newly organized People's Singing Class, in Orange, N. J., was held in Orange, March 5, under the direction of F. H. Shepard.

The Schubert Club, of Seattle, Wash., performed "The Rose Maiden" in the First Methodist Church of this city, March 7. The chorus comprised sixty voices.

In preparation for the May Festival, the Choral Society of Waterbury, Conn., is rehearsing Mendelssohn's "Hymn of Praise" and Horatio Parker's "Harold Harfager."

J. Erich Schmaal and his associates of the Milwaukee Trio were heard in a concert recently at the Athenæum, in Milwaukee. An interesting programme of chamber music was presented.

A pupils' recital was given in the studio of Dr. Latham True, in Portland, Me., March 2. The following pupils were heard: The Misses Munson, Knight, Libbey, Hunt and Mrs. McGuire.

Florence Pratt, pianiste, and Bernard Landino, tenor, will be heard at a concert for the benefit of the fund of the Dickens Fellowship, in the East Room of the Waldorf-Astoria, New York, March 10.

Uesma Clarke Smith, Jr. gave a piano recital March 1 in the New Century Drawing Room, Philadelphia, when he presented a programme of Bach, Beethoven, Schumann, Chopin and Brahms music.

Emil Dillmann gave an interesting piano recital in the Pouch Gallery, Brooklyn, Thursday evening, March 8. The programme included numbers of Chopin, Schumann, Rubinstein, Mendelssohn and Liszt.

Victor Benham, pianist, and William Lavin, tenor, were heard in a joint recital of old-fashioned music February 27, in Detroit, Mich. Mr. Lavin was soloist also at a concert in Calvary Church, of that city, March 6.

At the piano and violin recital given at Unity Hall, Hartford, February 27, the following artists assisted: Heinrich Gebhard, Nina Fletcher and Jessie Davis. The affair was under the auspices of the Musical Club, of Hartford.

Alice Robbins Cole, contralto, of Boston, gave a song recital in Des Moines, Ia., February 27. Miss Cole was first brought to public attention last November, when

she appeared as soloist with the Boston Symphony Orchestra.

H. S. Schweitzer was heard in an interesting organ recital in the Christ English Evangelical Lutheran Church, Brooklyn, February 27. The assisting soloists were Mrs. Chauncey E. Cozine, soprano, and Albert G. Stotzer, violinist.

Jennie Hall-Buckhout, soprano; Herwegh von Ende, violin; Franz Listeman, cello, and Cornelius Rubner, pianist, were the soloists at the last of the von Ende concerts given at the Town and Country Club, in Elizabeth, N. J., February 27.

The programme for the Cincinnati May festival will include a number of choral works, among them, Mr. Van der Stucken's "Pax Triumphans," introducing a chorus of children's voices. These will be supplied by pupils of the public schools.

Mme. Anita Rio was the soloist at the concert of the Orpheus Club, of Somerville, Mass., March 1. Her programme included the "Jewel Song" from Gounod's "Faust"; an aria from Mozart's "Marriage of Figaro" and selections from Schubert.

Mme. Nellie Victoria Parker, who has been connected with numerous musical companies, is at her home at Revere Beach, Mass., studying for grand opera. She expects to go to Florence, Italy, next Fall to complete her work in that direction under Bellini.

Rehearsals are being held in the studio of Mme. Anna E. Ziegler, at No. 163 West Forty-ninth street, New York, for a concert to be given in Carnegie Hall, March 17. The proceeds are to be given to one or two talented pupils to carry on their courses of training.

Jean Gerardy gave a cello recital in Stanley Hall, Montreal, March 6, with the assistance of Jeanie Rankin, contralto. The programme included Saint-Saens's First Concerto; Boellman's Symphonic Variations, and a group of songs by Bach, Schumann, Schubert and Popper.

Mme. Albani and her concert company gave their only concert in the United States during the present tour of Canada at Calais, Me., March 5, in the Opera House. Mme. Albani was assisted by Mlle. Gauthier, Albert Archdeacon, Haydn Wood, Adele Verne and Frank Watkins.

The Arion Club of Victoria, B. C., has successfully opened its fourteenth season, the assisting artists being Mme. Mary Louise Clary, contralto; Mr. Hedley, violinist, and Evstafieff Rose, pianist. For the second concert, now at hand, the club has the assistance of Miss Llewys, contralto, of Seattle.

N. J. Corey, who is conducting a course of lectures in the Michigan Conservatory of Music on the history of opera, has inaugurated the method of using a talking-machine in connection with his discussion. He accompanies his lectures with records of the great operas sung by the leading opera singers.

A studio musicale was given at the residence of Jaroslaw de Zielinski, at No. 762 Auburn avenue, Buffalo, Friday evening, March 2. The following participated in the programme: Julia Schroeter, Burt Butler, Eugenie Rengel, Mrs. C. W. Coplen, Elizabeth Neylon, Ethel Walker and Elenor Ehlers.

An enjoyable concert was given by the singers of the Williamsport, Pa., Turn Verein and the Gesang Verein Harmonia, in Harmonia Hall, Williamsport, recently. The soloists were Julia Klemann, harpist, and Joseph R. Straub, basso. The choral numbers were sung under the direction of Prof. G. Klemann.

The Victoria, B. C., Ladies' Musical Club has been organized with a charter membership of fifty, and these officers: Honorary president, Mrs. I. W. Powell;

president, Mrs. Hermann Robertson; vice-presidents, Mrs. W. E. Green and Mrs. Richard Nash; secretary, Violet Powell; and treasurer, Miss Lugin.

Mrs. Mary Hissem-de Moss sang at a musicale in Brooklyn, at the residence of Mrs. Frank Harvey Field, March 6, and was assisted by Rudolf Jacobs, violinist, and John M. Cushing, at the piano. This was the first of a series of three musicales, under the auspices of the Men's Club of the Washington Avenue Baptist Church.

Mr. and Mrs. Melbert B. Cary gave a musicale at their home, No. 33 West Fifty-first street, New York, March 2. The guests were entertained in the large parlors, which were beautifully decorated with roses, carnations and various kinds of flowers. More than one hundred persons were invited. Miss Sally Frothingham Akers and Francis Rogers sang.

The Buffalo School of Music gave a musicale March 3, for Miss Alice Nott. Miss Nott, who is a talented girl, played the following programme: Impromptu in A minor, Schubert; Duetto, Mendelssohn; "La Guitarre," Moszkowski; "Barcarolle," Tschaiakowsky; Waltz in A flat, Chopin; Aria, Bach; Preamble, Bach; "Des Abends, Schumann; "Aufschwung," Schumann.

The Worcester Choral Society gave a concert of Russian, Scandinavian and Hungarian Folk songs in Union Church Hall February 27, under the direction of Minnie A. Baldwin, conductor. Llewella Martin, contralto, of Boston; Harry Scheurmann, tenor, and Walter B. Eaton, pianist and accompanist, assisted. The chorus includes about sixty voices, and this was the third annual concert of folk songs that it has given.

A concert was given at the Carnegie Lyceum, in New York, by the pupils of Rose Stange, who has a studio at No. 277 Fifth avenue, March 2. Among those who participated in the programme were Mrs. Harry Van Rutherford, Anna Weymouth, the Misses Van der Voort, Voltmer, Warradien, Rappold, Biller, Rogowski and Gerth, and Messrs. Dillon, Hartgens, Tripensee and Schad.

Countess von Boos-Farrar gave a song recital, assisted by Jessie Shay, pianist, at the Berkeley Lyceum Theatre, New York, February 24. Ella Beatrice Ball, violiniste, also contributed several numbers to a most delightful programme. The countess was heard in Swedish songs, which she sang daintily. Miss Shay displayed remarkable talent in her numbers and Miss Ball made a pleasing impression. A fashionable audience was present.

The Columbia Concert Orchestra, composed of about thirty-five local musicians, conducted by E. Bruce Knowlton, gave the fourth of their series of five concerts at the Peoples Church, Aurora, Ill., Tuesday night of last week. The programme consisted of overtures from "Raymond," "La Traviata," "Faust" and "Il Trovatore." The soloist was Marx Oberndorfer, of Chicago, who received an ovation.

An interesting professional concert was given under the auspices of the Brooklyn Allied Arts Association, in Newsmith Mansion, Remsen street, Brooklyn, March 7. The programme was presented by Irwin Eveleth Hassell, pianist; John O. Madsen, barytone; W. Paulding De Nike, cellist; Edith Milligan, pianiste; Mrs. Dorlon Lowe, contralto; Barclay Dunham, tenor; William G. King, violinist, and the Quincy Ladies' Quartette.

A concert was given in the Hotel Walton, Philadelphia, March 2, by the Pocono Pines Orchestra, under the auspices of the Pocono Pines Assembly Women's Association, and was well patronized by the many Philadelphians who spend the heated season in the beautiful region of the Pocono Mountains. A good programme was presented under the direction of August Rodemann, and among the artists assisting were Adela Bowne, soprano; Effie Leland, violiniste, and Hermann Hennig, cellist.

M. de Zielinski gave a pupils' recital last Friday at his home on Auburn avenue, Buffalo, which was enjoyed by a large audience. Julia Schroeter played a song without words, by Henri Pachulski, and "Marche Mignonne," Poldini. A pretty setting by M. de Zielinski of Burns's poem, "Afton Water," was sung by Burt Butler. Two charming caprices by Arthur Foote, and a "Phantasy Picture," by Otto Malling, were given by Mrs. C. W. Coplen. Ethel Walker, Eugenie Rengel and Elenor Ehlers were also heard in piano solos.

AMONG OUR MUSICIANS

Arthur Mayo, organist and pianist, has been made the official accompanist of the Washington, D. C., Choral Society.

Paul Kefer, cellist, of New York, recently engaged by the Hartford Conservatory of Music, has begun teaching in that institution.

Louis C. Elson, music critic of the Boston "Advertiser," lectured in Providence March 7 on "Wagner and His Influence on the Modern School."

Mme. Luisa Capiati, singing teacher, of No. 236 West Fifty-fifth street, New York, will sail for Europe June 2, to spend three months at her villa in Roda Fiesco.

S. Ellen Barnes, who has been studying in the American Institute of Musical Arts, in New York, returned to her home in Kansas City, Mo., last week, to resume teaching.

Edwin Lemare, an English organist, well known in this country, is preparing for a tour of recitals in New Zealand. He will also play in America, reaching here about April 9.

Frederick W. Wallis, a Kansas City singer, was recently injured in a railroad wreck while returning to his home from a recital which he had given in Columbia, Mo. He is convalescing.

William C. Carl, the organist, started on a southern recital tour March 5. He will include Charleston and Atlanta in his tour, and on his return to New York will give a series of organ recitals in that city.

Arthur S. Womson, the successful director of the Gloucester, Mass., Choral Association, was presented with a loving cup, as a token of appreciation of his services, at the closing meeting of the society, held recently, in Gloucester.

Callie C. Clarke, who recently went to New York from her home in Kansas City to continue her musical education, is studying with Mme. Ashforth. Her work was of such excellent quality that special provision was made for her in one of the classes.

Edith Morgan has been engaged as organist in St. Paul's Episcopal Church, in Washington, to succeed Ernest T. Winchester. Miss Morgan is one of the youngest organists of Washington, but has served for some years in this capacity in St. Margaret's Episcopal Church.

Amy Simonds has been engaged to succeed Mrs. William Robert Benham, formerly Jessica Tabler, as teacher of music in the Washington, D. C., public schools under Alys Bentley, the director. Miss Simonds has a mezzo-soprano voice of great beauty and is endowed with much talent, which promises well for her future.

Alfred Dixon, tenor soloist of the Church of the Puritans, New York, has been engaged to remain there another year. Mr. Dixon is director of the Glee Club at Metropolitan Temple and also of the Association Glee Club of the Twenty-third street branch of the Y. M. C. A.

John A. Finnegan, the former tenor soloist in St. Aloysius choir, Washington, is having the most gratifying success in his new field of work in New York. He has just been re-engaged as the tenor soloist in St. Patrick's Cathedral in New York, where he has sung for the past year.

Wilmer D. Lewis, of the Dayton Conservatory of Music, gave a lecture on "Methods in Voice Culture" at the recital hall of the conservatory March 3. The lecture was illustrated by songs and vocal exercises by Mr. Lewis and two of his pupils, Ruth Garver, of Tippecanoe City, and Joe P. Morgan.

Horace Clark, who is to deliver a lecture at the Hotel Astor, in New York, March 15, before the Dixie Club, on "Music as an Adjunct to Education," has opened a studio in Carnegie Hall, where he is giving instruction in piano. Mr. Clark hails from Boston, where he was well known as an instructor and composer. He is a student of Stepanoff and Jedliczka, of Berlin.

The ninth of the series of free musicales and lectures given to the students of the Washington, D. C., College of Music every Friday afternoon at Carroll Institute Hall was given last week by Dr. Cornelius Rubner, the dean of the college, conductor of the Washington Choral Society and dean of the school of music of the Columbia University, New York. This is the only appearance that Dr. Rubner has ever made in Washington in an individual recital.

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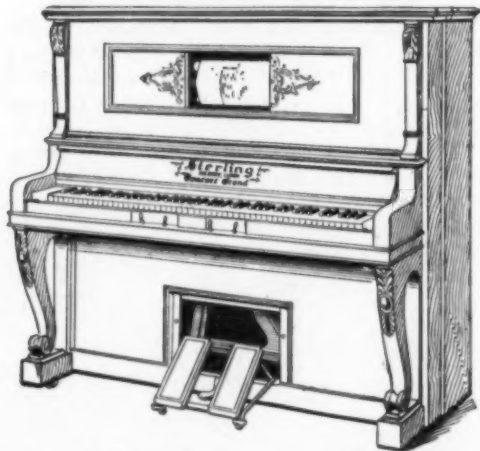
I. INDIVIDUALS.

Albani, Mmc.—Toronto, March 15.
 Barnato, Eily—New York, March 14.
 Bauer, Harold—London G. Charlton, manager.
 New York, March 10.
 Beigel, Victor—New York, March 14.
 Bispham, David—London G. Charlton, manager.
 Toledo, March 12; Brooklyn, March 16; New
 York, March 17.
 Blauvelt, Lillian—Montreal, March 10.
 Clark, Charles W.—New York, March 13.
 Davies, Ben—Pittsburg, March 10.
 Deyo, Ruth Linda—New York, March 10.
 Dethier, Edouard—New York, March 15 and 16.
 Dolmetsch, Arnold—Toronto, March 16.
 Gadske, Johanna—London G. Charlton, manager.
 Victoria, B. C., March 10; Seattle, March
 13; Tacoma, March 16.
 Gamble, Ernest—Canon City, Col., March 10;
 Jacksonville, Ill., March 15; Albion, Mich.,
 March 17.
 Glibert, Charles—New York, March 12.
 Griener, Karl—New York, March 16.
 Hall-Buckhout, Jennie—New York, March 12 and
 14.
 Lhevinne, Josef—New York, March 11.
 Mannes, David—New York, March 11.
 Mantelli, Mmc.—Newport News, March 10; Nor-
 folk, March 12; Raleigh, March 13; Spartan-
 burg, S. C., March 14; Columbia, S. C.,
 March 15; Charleston, March 16.
 Marteau, Henri—Boston, March 10; New York,
 March 15 and 17.
 Metcalfe, Susan—New York, March 14.
 Rappold, Mmc. Marie—New York, March 12.
 Rogers, Francis—Boston, March 11.
 Rubinstein, Arthur—Montreal, March 14.
 Samaro, Mmc. Olga—Boston, March 14.
 Scheff, Frigi—C. B. Dillingham, manager. New
 York, Knickerbocker Theatre, Dec. 25, indefi-
 nitely.
 Souther, Mrs. Sigfrid Lunde—Boston, March 12.
 Stevens, Elsie—New York, March 10.
 Stojowski, Sigismund—Henry Wolfsohn, man-
 ager. Boston, March 10.
 Szumowska, Mmc.—Boston, March 10; Provi-
 dence, R. I., March 13.
 Tibaldi, M.—New York, March 12.
 Van den Berg, Brahm—Richmond, Ind., March
 13; Detroit, March 14.
 Van Hoose, Ellison—London G. Charlton, man-
 ager. Cleveland, March 12.
 Van der Veer, Emma—New York, March 14.
 Van York, Theodore—Pittsfield, Mass., March 12.
 Wheat, Genevieve—Cleveland, March 12.
 Witherspoon, Herbert—Chicago, March 11;
 Detroit, March 15.

II. ORCHESTRAS AND BANDS.

Boston Symphony Orchestra—Boston, March 9
 and 10; New York, March 15 and 17.
 Bostonian Sextette Club—Cortland, N. Y., March
 12.
 Cincinnati Symphony Orchestra—Cincinnati,
 March 9 and 10; Oxford, O., matinee, March
 13; Richmond, Ind., evening, March 13;
 Detroit, March 14.

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Kneisel Quartette—Toronto, March 13.
 Longy Club—Boston, March 11.
 Mendelssohn Trio—New York, March 13.
 People's Symphony Orchestra—New York, March
 15 and 16.
 Philadelphia Symphony Orchestra—Philadelphia,
 March 10.
 Pittsburg Orchestra—Allegheny, Pa., March 10;
 Cleveland, March 13.
 Russian Symphony Orchestra—New York, March
 10 and 17.
 Sousa's Band—Chicago, matinee; Joliet, Ill., even-
 ing, March 10; Chicago, matinee and evening,
 March 11; Milwaukee, March 12; Sheboygan,
 Wis., matinee, March 13; Oshkosh, evening,
 March 13; Appleton, Wis., matinee, March
 14; Green Bay, Wis., evening, March 14;
 Marinette, Wis., matinee, March 15; Escanaba,
 Mich., evening, March 15; Marquette, Mich.,
 matinee, March 16; Ishpeming, Mich., even-
 ing, March 16; Hancock, Mich., March 17;
 Calumet, Mich., evening, March 17.
 Steindel Trio—Indianapolis, March 12.
 Theodore Thomas Orchestra—Chicago, March 10.
 University of California Symphony Orchestra—
 Berkeley, Cal., March 15.
 Women's Philharmonic Orchestra—New York,
 March 13.

III. OPERATIC ORGANIZATIONS.

English Grand Opera—Henry W. Savage, direc-
 tor. Duluth, March 9-10; Minneapolis,
 March 12-14; St. Paul, March 14-17.
 Fantana—Shubert Bros., managers. Utica,
 March 10; Binghamton, March 12; Cortland,
 March 13; Corning, March 14; Bradford, Pa.,
 March 15; Warren, March 16; Kane, March
 17.
 Happyland—Shubert Bros., managers. New
 York, Casino, March 12-17.
 Mmc. Mantelli English Grand Opera Co.—F. De
 Angelis, manager. Newport News, March 10;
 Norfolk, Va., March 12; Raleigh, N. C.,
 March 13; Spartanburg, S. C., March 14;
 Columbia, March 15; Charleston, March 16
 and 17.
 Mexican—Shubert Bros., managers. New York,
 Lyric Theatre, Jan. 29, indefinite.
 Moonshine—Daniel V. Arthur, manager. Char-
 lotte, N. C., March 10; Augusta, March 12;
 Charleston, March 13; Savannah, March 14;
 Macon, March 15; Columbus, March 16;
 Mobile, March 17.
 The Prince of Pilsen—Henry W. Savage, manager.
 Paterson, N. J., March 10; Newark, N. J.,
 March 10-17.
 The Sho-Gun—Henry W. Savage, manager.
 Elizabeth, N. J., March 10.
 Tivoli Opera Co.—San Francisco, indefinite.
 Woodland—Henry W. Savage, manager. Billings,
 Mont., March 10; Fargo, N. D., March 12;
 Crookston, Minn., March 13; Grand Forks,
 N. D., March 14; Winnipeg, March 15-17.
 Wonderland—Brooklyn, March 5-10.

DATES AHEAD.

March 11

Longy Club, concert, Chickering Hall, Boston.
 Josef Lhevinne, piano recital, Carnegie Hall,
 New York.
 Mr. and Mrs. David Mannes, recital, New York.
 Herbert Witherspoon, recital, Chicago.
 Francis Rogers, recital, Boston.
 Sousa's Band, matinee and evening, Chicago.

March 12

People's Concert Association, Indianapolis.
 Bostonian Sextette Club, Cortland, N. Y.
 Jennie Hall-Buckhout, recital, New York.
 Benefit Concert. Soloists, Mmc. Marie Rappold;
 Charles Glibert and M. Tibaldi, Waldorf-Ast-
 oria.
 David Bispham, song recital, Toledo, O.
 Steindel Trio, Indianapolis.
 Sousa's Band, matinee and evening, Milwaukee.
 Mmc. Mantelli Opera Co., Norfolk, Va.
 Mrs. Sigfrid Lunde Souther, recital, Boston.
 Theodore Van York, song recital, Pittsfield, Mass.

March 13

Pittsburg Orchestra, Cleveland, O.
 Cincinnati Symphony Orchestra, matinee, Oxford,
 O.; evening, Richmond, Md.
 Genevieve Wheat, soloist with the Pittsburg Or-
 chestra.
 Mendelssohn Trio, Hotel Majestic, New York.
 Ellison Van Hoose, recital, Cleveland, O.
 Mmc. Gadske, recital, Seattle, Wash.
 Sousa's Band, Sheboygan, Wis., matinee; Osh-
 kosh, Wis., evening.
 Women's Philharmonic Orchestra, New York.
 Mmc. Mantelli Opera Co., Raleigh, N. C.
 Mmc. Szumowska, piano recital, Providence, R. I.
 Charles W. Clark, song recital, New York.
 Kneisel Quartette, concert, Toronto.

March 14

Cincinnati Symphony Orchestra, Detroit.
 Jennie Hall-Buckhout, recital, New York.
 Arthur Rubinstein, Stanley Hall, Montreal.
 Sousa's Band, Appleton, Wis., matinee; Green
 Bay, Wis., evening.
 Victor Beigel, last concert, Mendelssohn Hall,
 New York. Soloists, Susan Metcalfe, Emma
 van der Veer, Frances Ives and William Ray-
 mond.
 Mmc. Mantelli Opera Co., Spartanburg, S. C.
 Mlle. Eily Barnato, song recital, New York.

March 15

Ernest Gamble, concert, Jacksonville, Ill.
 Mendelssohn Concert, Philadelphia.
 Boston Symphony Orchestra, Carnegie Hall, New
 York.
 People's Symphony Concert, Cooper Union, New
 York, with Edouard Dethier, violinist.
 Sousa's Band, Marinette, Wis., matinee; Escan-
 aba, Mich., evening.
 Mmc. Albani and Concert Company, Toronto.
 Mmc. Mantelli Opera Co., Columbia, S. C.
 University of California Symphony Orchestra,
 Berkeley, Cal.
 Herbert Witherspoon, recital, Detroit.

March 16

Mmc. Gadske, recital, Tacoma, Wash.
 Ernest Gamble, concert, Mattoon, Ill.
 People's Symphony Concert, Grand Central Pal-
 ace, New York.

David Bispham, song recital, Brooklyn.
 Sousa's Band, Marquette, Mich., matinee; Is-
 peming, Mich., evening.
 Mmc. Mantelli Opera Co., Charleston, S. C.
 Karl Griener, concert, New York.
 Arnold Dolmetsch, concert, Toronto.

March 17

Russian Symphony Concert, Carnegie Hall, New
 York.
 Irish Musicales, Home of L. B. Prahar, Brooklyn.
 Ernest Gamble, concert, Albion, Mich.
 Boston Symphony Orchestra, Carnegie Hall, New
 York.
 David Bispham, with Boston Symphony Orchestra,
 New York.
 Sousa's Band, Hancock, Mich., matinee; Calu-
 met, Mich., evening.
 Final performance of Grand Opera, New York
 City.
 Mmc. Mantelli Opera Co., Charleston, S. C.

March 18

Chickering Sunday Chamber Concert. Mary
 Hissem de Moss, Marie Nichols, and Elsa
 Ruegger, soloists, Chickering Hall, Boston.
 Henri Marteau and Jean Gerardy, with the New
 York Symphony Orchestra, Carnegie Hall, New
 York.
 Sousa's Band, West Superior, Mich., matinee;
 Duluth, evening.
 Ben Davies, song recital, Music Hall, Chicago.
 Theodore Van York, concert, Washington.

March 19

Leo Schulz Quartette, Knabe Hall, New York.
 Henri Marteau and Jean Gerardy, joint recital,
 Buffalo.
 Ion Jackson, song recital, Pittsburg.
 Josef Lhevinne, piano recital, Carnegie Hall,
 New York.
 Boston Symphony Orchestra, Bridgeport, Conn.
 Mmc. Gadske, song recital, Vancouver, B. C.
 Sousa's Band, Minneapolis.
 Hahn String Quartette, concert, Philadelphia.
 Mmc. Mantelli Opera Co., Savannah, Ga.

March 20

Kneisel Quartette, Indianapolis.
 Ernest Gamble, concert, Watertown, N. Y.
 Jennie Hall-Buckhout, recital, Montclair, N. J.
 Mmc. Gadske, song recital, Bellingham, Wash.
 Sousa's Band, Red Wing, Minn., matinee;
 Rochester, Minn., evening.
 Arnold Dolmetsch, concert, Toronto.
 Mmc. Mantelli Opera Co., Augusta, Ga.
 Frederick Jaeger, song recital, Boston.
 Mmc. Nordica, song recital, Jacksonville, Fla.

March 21

Boston Singing Club, with Mary Hissem de Moss,
 soloist, Boston.
 Llewella Martyn, song recital, Boston.
 Victor Beigel, concert, Mendelssohn Hall, New
 York.
 New York Symphony Orchestra, New Haven,
 Conn.
 Boston Symphony Quartette, Hartford, Conn.
 M. Charles Glibert, song recital, Boston.
 Mmc. Gadske, song recital, Vancouver, B. C.
 Mmc. Shotwell-Piper, recital, Charleston, Ill.
 Kelley Cole, song recital, Louisville, Ky.
 Sousa's Band, La Crosse, Wis., matinee; Winona,
 Minn., evening.
 Alice Nielson Opera Company, Jacksonville, Fla.
 Rudolph Ganz, piano recital, Mendelssohn Hall,
 New York.
 Mmc. Mantelli Opera Co., Atlanta, Ga.
 Longy Club, with George Proctor, pianist,
 soloist, Boston.
 Jan Kubelik, violin recital, San Francisco.

March 22

Boston Symphony Quartette, Cambridge, Mass.
 Jennie Hall-Buckhout, song recital, Rochester,
 N. Y.
 Julia O'Connor, song recital, Mendelssohn Hall,
 New York.
 Francis Rogers, song recital, Ottawa, Can.
 Kelley Cole, song recital, Nashville, Tenn.
 Mmc. Gadske, song recital, Walla Walla, Wash.
 Sousa's Band, Owatonna, Minn., matinee; Far-
 bault, Minn., evening.
 Brooklyn Saengerbund Concert, Brooklyn.
 Marum Quartette, Cooper Union, New York.
 Mmc. Mantelli Opera Co., Atlanta, Ga.
 Alfred Dixon, in "The Holy City," Binghamton,
 N. Y.
 Luigi von Kunitz, violin recital, Toronto.

March 23

Cincinnati Symphony Orchestra, Cincinnati.
 Philharmonic Society Concert, with Harold Bauer,
 pianist, soloist, New York.
 Mmc. Shotwell-Piper, Kelley Cole, and David
 Bispham in concert, Meriden, Miss.
 Mmc. Gadske, song recital, Pullman, Wash.
 Sousa's Band, Mankato, Minn., matinee; Albert
 Lea, Minn., evening.
 Manfred Malkin, piano recital, Mendelssohn Hall,
 New York.
 Mmc. Olga Samaro, piano recital, Rochester,
 N. Y.
 Mmc. Mantelli Opera Co., Birmingham, Ala.
 Theodore Van York, musicale, Hartford, Conn.
 Rudolph Ganz and the Boston Symphony Or-
 chestra, Boston.

March 24

Cincinnati Symphony Orchestra, Cincinnati.
 New York Philharmonic Society, with Harold
 Bauer, pianist, soloist, New York.
 Sousa's Band, Charleston, Ia., matinee; Mason
 City, Ia., evening.
 Mmc. Mantelli Opera Co., Birmingham, Ala.
 Hoffman String Quartette, Huntington Chambers,
 Boston.
 Boston Symphony Orchestra, with Rudolph Ganz,
 pianist, soloist, Boston.

Miss Topping's Recital.

BUFFALO, March 5.—A piano recital last
 week at the Holy Angels' Academy, by
 Elizabeth Topping, a well-known pianiste
 of Toronto, proved most interesting. Miss
 Topping is a member of the faculty of the
 Toronto Conservatory, and her playing re-
 ceived much favorable comment. She also
 gave a recital at the Loretto Convent at
 Niagara Falls.

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